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CAPTIVE ANIMALS**



Saturday 24 April 2010

amateur

Photographer

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**HOW TO GET THE BEST
FROM REFLECTIONS**

TECHNIQUE



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**BRILLIANT PICTURES
IN BAD WEATHER**

APOY WINNERS



PAGE 38

**THE BEST PHOTO
LOCATIONS REVEALED**



ISLE OF TIREE

PAGE 21

Leica X1: 12MP APS-C sensor
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£1,400?



ON TEST PAGE 49



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Amateur Photographer For everyone who loves photography

WHAT is it that makes a camera worth its price? Cameras are a little more complex as purchases than most tools, as there may be many more aspects to a decision than are immediately obvious. I suppose most of us would declare that to be worth its price a camera should do its job as well as other models that cost about the same. In turn, any cost above the average should be reflected by the additional benefits ownership will bring. Considering that the majority of cameras, compact or otherwise, are designed to meet a particular price, we might expect to pay more when things are done especially well. When more expensive components are used and life expectancy is longer than normal, we should accept

an inflated price. The same applies to lenses that are especially well corrected. Whether the status that certain brands bring is worth extra is something we have to determine for ourselves, and whether the price of beautiful design can be justified over the functional is a matter of personal preference. Value for money is not a question of cheapness, but of creating an appropriate relationship between quality, performance and expense. How this applies to the £1,400 Leica X1 you can see on page 49.



Damien Demolder
Editor

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IN AP 10 APRIL WE ASKED... Would you be happy with 12 million pixels in your DSLR?



YOU ANSWERED...

A No, 12 million pixels is not really enough	31%
B Yes, 12 million pixels is more than I need	23%
C Yes, 12 million pixels is just right for me	46%

THIS WEEK WE ASK...

Is the Leica X1 worth £1,400 to you?

VOTE ONLINE www.amateurphotographer.co.uk

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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**QUALITY
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This week's **TOP 10** deals

- 1 **Canon EOS 50D Body**
Condition = 5" - Bath **£599.99**
- 2 **Bronica SQ-Ai + 80mm**
Condition = 4" - Bristol Horsefair **£399.00**
- 3 **Nikon D200 Body**
Condition = 4" - Southampton H/St **£499.00**
- 4 **Canon EOS 1D Mk III Body**
Condition = 4" - Bristol B/Win St **£1799.00**
- 5 **Nikon FM3A Body + MD -12 Motor**
Condition = 5" - Portsmouth **£379.00**
- 6 **Sony 16 - 105mm**
Condition = 4" - Nottingham **£349.99**
- 7 **Olympus 50mm f1.2 "OM"**
Condition = 4" - Norwich **£399.00**
- 8 **Nikon 35Ti "35mm"**
Condition = 4" - Strand **£399.00**
- 9 **Canon EF 300mm f4 L IS USM**
Condition = 4" - Lincoln **£999.99**
- 10 **Canon EOS 3 Body "35mm"**
Condition = 4" - Leamington **£199.99**

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Contentious copyright change dropped • Photographers jubilant

PHOTOGRAPHERS CLAIM 11TH HOUR COPYRIGHT VICTORY



PHOTOGRAPHERS

have welcomed the axing of a controversial amendment to copyright legislation, which was removed from the Digital Economy Bill just hours before it was granted Royal Assent.

The 11th hour drama centred on 'orphan works', a term that refers to copyrighted materials whose owner cannot be identified or traced after a 'diligent search'.

Professional photographers feared that Clause 43 of the Digital Economy Act would have given third parties the right to use digital images for free and without permission.

Photography organisations had lobbied against the change, saying it would make it much easier for images to be used, legally, without the consent of

the copyright owner.

However, they were handed a last-minute reprieve when the House of Commons voted to drop Clause 43 from the bill the night before it was given Royal Assent on 8 April.

Welcoming the decision, a spokesman for the campaign group Stop43, said: 'The UK Government wanted to introduce a law to allow anyone to use your photographs commercially, or in ways you might not like, without asking first. They have failed.'

'The way is now open for photographers and other creatives to present new thinking,

enabling the legitimate use of our genuine orphan works for strictly defined non-commercial "cultural purposes" in a way that will satisfy the needs of the cultural sector, to prevent the future orphaning of our work

Keen to rush through the bill before the election, MPs debated late into the night



© CHRIS CHEESMAN

and to redress defect in current copyright law.'

Campaigners against Clause 43 included the British Association of Picture Libraries and Agencies (BAPLA), which said it contacted 'all leading MPs' to point out that a proposed amendment to exclude all images taken 'after 1950' would make orphan works unmanageable.

BAPLA said in a statement: 'Our work now is to take the

lobbying we started last year and dig even deeper to ensure the new debate being promised comes to fruition, and quickly.'

'Our concern, still, is a world where a solution for orphan works and the management of our copyright is dictated by the US or EU, which could include exception.'

The pace at which the bill was rushed through the House of Commons on 7 April left many MPs fuming.

**LATEST
NEWS
ONLINE**

amateurphotographer.co.uk

Photographer makes formal complaint after police stop and search

POLICE RETRAINED AFTER AMATEUR'S OUTRAGE



THAMES Valley Police has been forced to retrain its officers on the

correct use of anti-terrorism powers after a photographer was wrongly suspected of being a terrorist.

Amateur photographer Stephen Russell was on a trip to buy fish and chips when police demanded he delete pictures that he had taken of a police officer attending a minor incident in Kidlington, Oxfordshire.

The officer had been called after a gang

had hurled a bottle at a passer-by. Russell said he had taken the photos because it was 'unusual' to see such police activity in the village.

The photographer was then subjected to a police search under Section 43 of the Terrorism Act. By law, police should only stop and search a person under Section 43 if they 'reasonably suspect' the person to be a terrorist.

Thames Valley Police launched an internal investigation after Russell lodged a formal complaint. A police spokesman

said Russell has since met with officers to discuss the incident.

The spokesman told AP: 'We've ensured that officers are refreshed on the guidelines in terms of their use of this [Section 43] power.'

Russell, 59, told the *Oxford Mail* that the officer told him to delete the four images he had captured. But the photographer refused, telling the officer that it was not illegal to take such photographs.

'He used the Terrorism Act to search me. I'm not a terrorist,' said Russell, who was then told to supply his personal details.

● Tom Petters, a former owner of Polaroid, has been handed a 50-year prison sentence for fraud and money laundering. Petters, 52, was sentenced for heading up a \$3.7-billion Ponzi scheme, whereby investors do not receive payouts from actual profits but are instead paid from money originating from new investments. Petters was sentenced by US District Judge Richard Kyle, who said: 'This was a massive fraud and the defendant's involvement in the fraud was front and centre.' Paul Engh, one of Petter's lawyers, said his client will probably appeal.

● Thousands of workers at a Nikon factory in Thailand downed tools in a row over pay and staff benefits, according to a report in the *Bangkok Post*. Nikon UK declined to comment.



Do you have a story?

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@ipcmmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 21 April

DON'T MISS Bluebell Walks Week, until 25 April at Nymans, West Sussex RH17 6EB. Tel: 01444 405 250. Visit www.nationaltrust.org.uk.

EXHIBITION FlickrLgraphique by the Bristol Flickr group, until 21 April at The Photo Gallery, Photographique, Bristol BS1 1RG. Visit www.flickr.com/groups/bristol.

Thursday 22 April

EXHIBITION Jean-Luc Mylaine, until 29 May at Sprüth Magers, London W1S 4EJ. Tel: 0207 408 1613. Visit www.spruethmagers.net.

EXHIBITION Panoramic Visions by Jaspal Jandu, until 4 May at The Opus Gallery, London WC2E 8HN. Tel: 0207 240 6590. Visit www.krakenopus.com.

Friday 23 April

EXHIBITION Raymond Depardon: Cities, first solo show by the Magnum photographer, until 20 June at PM Gallery & House, London W5 5EQ. Tel: 0208 567 1227. Visit www.ealing.gov.uk/pmgalleryandhouse.

EXHIBITION Coastal Evolution by Luke Ellison, until 2 May at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk.

Saturday 24 April

DON'T MISS Shakespeare Birthday Celebrations, until 25 April in Stratford-upon-Avon, Warwickshire. Tel: 01789 204016. Visit www.shakespearesbirthday.org.uk.

EXHIBITION Photo Mirage by The Mirage Group of Photographers, until 9 May at the Stables Gallery, Bexley DA5 1PQ. Visit www.themiragegroup.co.uk.

Sunday 25 April

EXHIBITION by members of PhotoSpace (a photographic collective), until 25 April at Gibside, Tyne & Wear NE16 6BG. Tel: 01207 541 820. Visit www.nationaltrust.org.uk.

EXHIBITION Scientists: Fellows of the Society by Anne-Katrin Purkiss, until 6 June at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk.



Monday 26 April

EXHIBITION Weegee, a 'major exhibition' by the renowned photographer, until 5 June at Profile Gallery, Cleveland TS12 1EG. Tel: 07903 548 554. Visit www.profilegallery.co.uk.

EXHIBITION Shaped by War: Photographs by Don McCullin, until 13 June at Imperial War Museum North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk.

Tuesday 27 April **LATEST AP ON SALE**

EXHIBITION As Far As I Can Go by Nikolai Yudin, until 30 April at Rhubarb & Custard Photo Gallery, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz.

EXHIBITION Spirit of the Wild by Steve Bloom, until 16 May in St Andrew's Square, Edinburgh. Visit www.spiritofthewild.org.



Appeal issued over Dorothy Bohm portraits

PHOTOGRAPHER ON MISSION TO IDENTIFY SUBJECTS

PHOTOGRAPHER Dorothy Bohm has appealed for help in identifying the subjects in portraits she captured during the 1940s and '50s.

Staff at Manchester Art Gallery hope that people may recognise faces in the photographs and come forward with information to add to the gallery's research about Dorothy's first studio, Studio Alexander, which opened in the city's Market Street in 1946.

The research will be used to accompany a four-month-long exhibition of Dorothy's work, which opens in Manchester on 24 April. The show will feature a reconstruction of Dorothy's studio and a replica darkroom.

Research assistant Jennifer Boyd said: 'I am very keen to find Dorothy's sitters and

unearth more information on her studios.'

A Studio Alexander portrait contains a handwritten 'Dorothy Alexander' signature in the bottom right-hand corner.

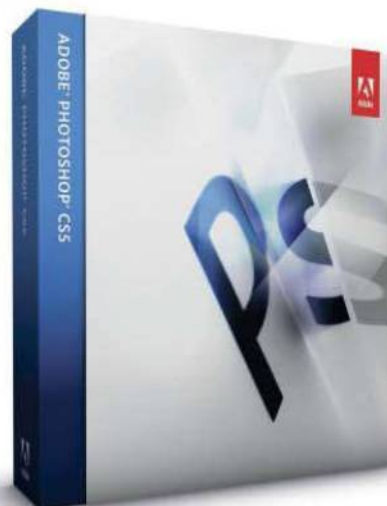
The gallery is also keen to hear from anyone who has their own copies of similar photos taken by Dorothy.

The retrospective exhibition, called 'A World Observed 1940-2010: Photographs by Dorothy Bohm', runs from 24 April-30 August at Manchester Art Gallery, Mosley Street, Manchester M2 3JL. Visit www.manchestergalleries.org/dorothybohm.

Born in 1924, Dorothy moved to Paris in 1953 before travelling to the US. In 1971, Dorothy co-founded the Photographers' Gallery in London. She has lived in Hampstead, London, since 1956.

Photographers promised new features

ADOBE LAUNCHES PHOTOSHOP CS5



IMAGING software giant Adobe has officially announced Creative Suite 5 (CS5).

Photographers are promised features such as next-generation high dynamic range (HDR) capabilities.

'When combining multiple exposures into a single HDR image, Photoshop CS5 preserves the full tonal range of a scene with unprecedented speed and accuracy,' claims Adobe.

A Mixer Brush feature aims to blend an 'infinite combination of colours onto a single paintbrush tip, and Bristle Tips that offer lifelike brush strokes'.

The standard version of Adobe Photoshop CS5 will cost around £644. For full details visit www.adobe.co.uk.

Watch out for our review of the new software package in a future issue.

SNAP SHOTS

● The Lomographic Society has launched its own-label 120 colour slide film after tracking down a discontinued emulsion made by Agfa. 'It's the return of a long-lost love, Agfa RSX 200 emulsion on medium format,' said a spokeswoman. 'Lomography has hunted down this emulsion... and now we're making it available to everyone.' The E6-process film is designed for use in film cameras such as Lomo's Lubitel 166+ and Diana F+. The Lomography Color Slide/X-Pro 120 Film 200 is available from the Lomo website, in a pack of three, priced £20. It will go on sale in UK stores soon, according to Lomo. For details visit www.lomography.com.

● More than one in ten interchangeable-lens cameras sold in February were of the mirrorless variety, according to latest figures. UK customers snapped up 2,909 mirrorless models in February, a 170% rise on February 2009, according to GfK Retail and Technology. This generated £1,456,081 in sales revenue. The number of SLRs sold was 27,364 – a fall of 15.6% on February 2009. However, the value of SLR sales rose 5.3% to £17,579,717.



Do you have a story?

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Photographers hit out at new rules governing online photos

PRIVACY SHAKE-UP SPARKS STREET PIC FEARS

SPECIAL REPORT

AP RIGHTS WATCH
Committed to defending your photographic rights!

THE DATA-PROTECTION watchdog has rubbished claims by photographers that new data-protection guidelines will all but ban them from working in public places.

The controversy centres on the implications of the Personal Information Online Code of Practice, which is expected to be published by the Information Commissioner's Office (ICO) later this year.

As we revealed in 2009, the privacy watchdog announced plans to revamp its guidelines in light of the spiralling distribution of digital information on the internet.

Under the new rules, some photographers fear they will have to obtain permission from anyone included in a photo taken in a public place before publishing it.

'OVERARCHING DUTY'

The code, a draft version of which is available to view on the ICO website at www.ico.gov.uk, states: 'Wherever you collect personal data from, you still have an overarching duty to handle it fairly and to comply with the rules of data protection. If in doubt, it is good practice, where possible, to contact the person concerned to ask if they agree to their personal data being used in a particular way.'

A spokeswoman told us that a photograph would fall under the term 'personal data'.

Fearing the new rules would further restrict photographers' rights, a group of London-based photographers called So Shoot Me staged an exhibition to protest against the guidelines, which they see as part of 'ever-increasing controls' imposed by the UK Government on street photography.

'The [data-protection] regulations will all but ban professional photographers

from working in public places, with the stipulation that a photographer must ask permission of all people who appear in their photographs to avoid illegally possessing "personal data", the group claimed in a statement.

Celine Marchbank, one of the organisers, added: 'Despite the CCTV and camera-phone-obsessed world we live in, the Government will require photographers to gain permission from every person that might appear in any shot.'

However, the ICO insists that its new guidelines, to be published before the end of the year, will not outlaw street photography.

'If you are in a public place and there is a reasonable expectation of someone being photographed, the likelihood of you breaching the Data Protection Act is very, very slim,'

'If you are in a public place, the likelihood of a photographer breaching the Data Protection Act is very, very slim'

DATA PROTECTION STATEMENT

The Information Commissioner's Office told us: 'The Data Protection Act in no way prevents people taking photos in public places and publishing them online. Photographers taking photos in the street, at a festival or at a match, for example, do not need to obtain the consent of the individuals who appear in their photos. In fact, photos taken for personal use, such as a family album or social networking page, are not even covered by the Act.'

'Should an individual actively object to having their photo taken, or request that their image is removed from a website, then it is good practice not to use their image. However, the Act does not stipulate that photographers must gain the consent of everyone they photograph before they publish photos. It is entirely reasonable in today's technology age that photographers, whether for hobby or amateur use, share images online. So long as the photographer acts sensibly, photos taken for amateur purposes in public places are not going to breach the Act.'



Some fear that a picture taken in public places, without the subject's permission, could land the photographer in hot water under data protection rules if it appears on the web

an ICO spokeswoman told AP.

'If you are in a public place there is a high expectation that you can be caught on CCTV. In no way are we saying you can't take pictures in the street.'

The watchdog claims that its position on street photography hasn't changed. Any photo that is for 'personal use', such as on Facebook, is not covered by 'personal information' rules, the ICO insists.

However, once that image is published for commercial gain the ICO may consider it a potential breach if the person in the photo later complains.

But what about an amateur photographer's portfolio displayed on their personal website, where prints are also available for the public to buy?

'CASE-BY-CASE' BASIS

If someone in a photo later complains about their inclusion, what happens then? The ICO claims there is a very small chance that such an image would breach the Act, and that any complaint would be dealt with on a 'case-by-case' basis.

The watchdog urges all photographers, professional and amateur, to adopt a 'common-sense' approach.

But it is not clear under what circumstances an image would trigger a breach of data-protection rules.

Asked whether an example of such a complaint may be if a person, identifiable in the photo, is pictured outside a café with someone he or she is not supposed to be with, the ICO confirmed this could be a 'potential breach.'

The spokeswoman said if that image is then displayed in an 'exhibition', the ICO would deem it 'not best practice' but stressed that it would still be 'unlikely' to have breached the Act.

For more details visit www.amateurphotographer.co.uk.

AP
THIS
WEEK
IN...

1908

Eastman Kodak released its latest financial results this week in 1908 – and how things have changed. The annual report for the year ending 31 December 1907 revealed record results, in a good way. 'We notice that in 1897 the company showed annual earnings of £185,000,' wrote AP. 'Last year these amounted to £1,291,000.' Roll on 100 years or so and things are not quite so rosy. In 2009 Eastman Kodak reported a loss from continuing operations of \$232m. Full-year revenue fell 19%, with revenue from traditional photographic products plummeting 24%.

PORTFOLIO OF PHOTOGRAVURES.

antique paper, and are inserted loose in a portfolio, so that any subject can be framed. A specially written article by Mr. A. H. Blake accompanies the portfolio, and gives a brief account of Mr. Hinton's life and photographic aims and ideals, and a detailed criticism of the pictures. The many thousands of our readers who have profited by the criticism and advice of Mr. Hinton, and who have known and appreciated his fine pictorial work, will, we feel sure, be glad to have in a permanent form reproductions of his best work in such a beautiful process as photogravure. The portfolio will be sent, carefully packed, post free, to any address in the United Kingdom for 6s. net. Orders, accompanied by a remittance, should be sent to THE AMATEUR PHOTOGRAPHER Office, 52, Long Acre, London, W.C.

company. The American folding camera, for 5 by 4 plates, which usually retails at £5 5s., has been reduced on the clearance list to £3 7s. 6d.

The Eastman Kodak Company have sent us their annual report for the year ending December 31st, 1907, and the results are a record in the history of the company. Dividends of 6 per cent. on the preferred shares and 25 per cent. on the ordinary shares have been paid, leaving a large sum to be carried to the reserve fund. We notice that in 1897 the company showed annual earnings of £185,000; and last year these amounted to £1,291,000.

CLUBNEWS

Club news from around the country

KINROSS CAMERA CLUB

The club, which celebrates its 25 anniversary this year, says it runs internal and inter-club competitions. 'We also encourage members to enter national and international events. In addition, members are able to participate in sessions organised by the Digital Group (held on a monthly basis) and enjoy outings and other activities during the summer.' Members meet at the Church Centre, High Street, Kinross KY13 7AA. Visit www.kinrosscameraclub.org.uk.

HOLMFIRTH CAMERA CLUB

The club's annual exhibition takes place from 30 April-1 May (10am-4pm) at the North Light Gallery, Armitage Bridge, Huddersfield, West Yorkshire HD4 7NR. Tel: 01484 340 003. Visit www.northlightgallery.org.uk. For club details visit www.holmfirthcameraclub.co.uk.

SNAP SHOTS

● A new line of budget-priced glassless box frames has been launched. The Richmond frames are covered with a paper that is peeled back before the print is applied. Prices start at £6.69 for an 8x10in frame. For details call Swains on 0845 450 4242.

● A new series of studio-based photography courses has been launched by John Freeman Phototours. Based in London, prices start at £195 for a one-day workshop. 'Day courses cover techniques such as lighting, still life and digital workflow,' said a spokesman. There is also a 'Five-day learn nearly everything course' that aims to help enthusiasts turn their hobby into a career. For full details call 0800 298 8190.

● Canon customers can claim cashback on the EOS 500D, EOS 550D and EOS 50D in a promotion that runs until the end of May. The promotion offers £30 cashback on the EOS 500D, £50 on the EOS 550D and £65 on the EOS 50D. Claims must be received by 25 June 2010. Visit www.canon.co.uk/eospringcashback for details.



Do you have a story?

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Factory delayed by recession

CANON FACTORY UP AND RUNNING

A NEW Canon DSLR factory, the construction of which was delayed by the global recession, has now opened. Building work on the £80m Canon plant was due to begin in January 2008 with production expected to start in December 2009.

However, Canon delayed its construction as poor consumer demand threatened to hit sales of digital cameras.

Canon has confirmed to AP that it plans to make two million digital cameras there in 2010, including DSLRs, rising to four million next year. The factory, at Hazami, Nagasaki Prefecture, has created 850 jobs and will add a further 150 next year.

Its first shipment was a batch of Canon PowerShot G11 digital compacts, which left the factory earlier this month.

Announcing plans to delay the factory in 2008, the firm said: 'Growth in demand for digital cameras has rapidly declined compared with original projections due to the global economic downturn triggered by the failure of major US securities firms, which has necessitated a revision of earlier production plans. This serious drop in demand is expected to continue for a period of time.'



The Canon PowerShot G11 was the first model to leave the new Japanese plant, which will also churn out DSLRs

Nikon research

PHOTOS EVOKE 'SMELL' MEMORIES



LOOKING at a photograph triggers a memory of the smell of the scene or location featured in the picture, according to research by Nikon.

Nearly half of Britons surveyed (47%) said they could remember the scent associated with a particular photo, while just under a quarter said they would take a picture based on the 'way it smells'.

Freshly cut grass was voted people's top 'memory scent', evoking thoughts of childhood sports days and playing football, according to the poll of 11,500 people in 23 countries. This was followed by the smell of sunscreen and 'baby talc'.

'This research shows just how powerful the link between our memories and the sense of smell really is,' said Dr Rachel Herz, an expert in psychological science.

'My research shows that our sense of smell in particular has a uniquely intimate and direct connection with the area of the brain that controls emotional memory,' she added.

'While a photograph can visually remind us of a particular moment in time, if it is accompanied by scent it will elicit even more emotional and evocative memories – more than any other memory trigger.'

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APReview

The latest photography books, exhibitions and websites. By Jeff Meyer



EXHIBITION

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Website: www.sw1gallery.co.uk

IN ADVANCE of the 2010 Commonwealth Games to be hosted in New Delhi, India, later this year, organisers of the England team – Commonwealth Games England – have launched a nationwide photo competition in search of images that best represent England and the idea of 'Englishness'.

The contest is open to both amateurs and professionals, and entries so far have run the gamut from England's notorious rolling landscapes and busy street scenes to aerial views of the capital.

At the time of writing the winners have not yet been announced, but all the winning images will be on display at London's SW1 Gallery from 21-29 April. It's only a short window of time, but it offers a great chance to see the many interpretations of what England means to other photographers. Catch it while you can.

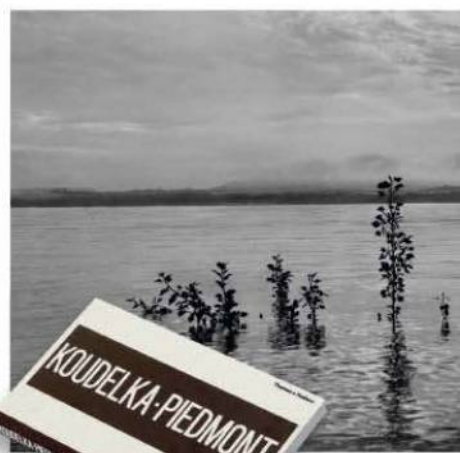


WEBSITE

www.tamedblossom.com/2009/11/series-iamnerd.html



I AM NERD is the brainchild of Heather Landis, a Los Angeles-based photo blogger who posted this quirky series of portraits to her website and subsequently received tens of thousands of views. The images are a spoof of the now-horrid style of American high school portrait photography that regularly appeared in yearbooks in the 1970s and '80s. Unnatural lighting brought out orange skin tones and heads were weirdly framed by soft-focus vignetting. People used to pay good money for these, believe it or not, and Landis has recreated the style masterfully. Humour aside, though, these are actually quite skilful portraits and show what a great photographer she is. If you peruse her tamedblossom.com site you can find more examples of her 'normal' work, which includes largely fashion and performance photography. She's one to watch.



BOOK

Koudelka: Piedmont, Italy

By Josef Koudelka
Thames & Hudson, hardback, 160 pages, £45, ISBN 978-0-500-54387-0



FAMOUS for his images documenting the Soviet occupation of the then Czechoslovakia under the Warsaw Pact, this book marks a

© THEODORE CROSS



Waterbirds

By Theodore Cross
WW Norton & Company, hardback, 336 pages, £70, ISBN 978-0-393-07226-6



AS A LONG-TIME civil rights campaigner and author of law and science journal articles, it is impossible to miss these scholarly influences in Theodore Cross's latest opus. Weighing in at 336 pages, you could fix a sizeable hole in your roof with this tome if pressed for materials. However, you wouldn't want to

because Cross's book is fantastic.

Spanning the past 40 years of his life, the images in this book not only document the world's greatest water fowl but also the development of 85-year-old Cross's hobby, which he took up in midlife. The images are simple and striking, leaning on strong graphic shapes and lines and a knack for capturing these birds at the peak moment in their activities. The text is just as compelling, with detailed field notes and diaries of his travels revealing how Cross was able to get his shots and how you can, too.

BOOK



© JOSEF KOUDELKA/MAGNUM PHOTOS

demonstrable break from Josef Koudelka's more notable images. Humans remain largely absent from this latest collection of panoramic images exploring the landscape of Italy's northern Piedmont region. In it, Koudelka takes us on an ultra-wide journey through parks, pavilions, museums and blighted landscapes, and makes stunning use of the panoramic format with clever leading lines and visual interest. However, there is a 'but'.

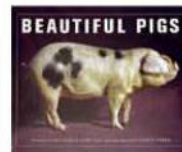
'The earth in Piedmont is a kaleidoscope of colours,' writes Italian journalist Giuseppe

Culicchia in the introduction. If this is so, it's not evident here, and one starts to question the master's use of black & white in this exploration. Yet that's only part of the problem. The pictures are fine, but we are ultimately left wondering, 'Why Piedmont?' Well, why? Koudelka has always been somewhat of a wanderer, but Piedmont seems a fairly random place to dedicate such a big work to.

Enjoy Piedmont for what it is: new work from an icon of photography, but maybe wait for the paperback.

CONDENSED READING

A round-up of the latest photography books on the market



● THE WORLD'S TOP PHOTOGRAPHERS' WORKSHOPS

Celebrity & Performance by Andy Steel, £25 Journalist Andy Steel rounds up ten of the top paparazzi and celebrity portrait photographers and asks them to explain how they took their selected pictures. You'll find plenty of information on lighting strategy, equipment and conceptualisation for the aspiring paparazzo, with plenty of lessons to apply to other genres of photography. ● **BEAUTIFUL PIGS**

Photography by Andrew Perris, £12.99 Andrew Perris undertook this unusual commission to illustrate a book on the different breeds of pig and simply outdid himself. In these stunning stark portraits, Perris manages to capture porcine facial expressions and convey a different mood in each shot. If Irving Penn and Tim Flach had collaborated on a project, they might have come close to this. ● **BELLS BENEATH THE SEA**

Photographs of the Suffolk Heritage Coast, by Carl White, £19.95 For the past 25 years Carl White has shot the coastline from Lowestoft to Felixstowe, documenting how the land and sea have slowly become inhabited by industry. While many of these b&w images leap off the page, others feel like record shots. Still, it's a collection that explains recent history better than any words can. ● **THE GARDENS OF JAPAN**

by Helena Attlee, £16.99 Everything about Japan is strange and compelling, such as square watermelons and robot servants. Gardens had so much potential, but in this book the subject simply falls flat. Many of these shots could be taken anywhere. Best are those wider angles that reveal the angular architecture and ultra-precise landscaping.

Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

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FUJIFILM

FOLLOW IT THROUGH

Your page three editorial in AP 20 March predicted a sell-out for a 'virtual' coach trip to the Photo Marketing Association show in Los Angeles, USA. How about letting your readers put their money where your mouth is and organise a plane charter, including accommodation, to the next PMA show for 2011, which is in Las Vegas during February?

You should be able to get a good rate on 300-plus photo enthusiasts for a week in Vegas from one of the airline/charter holiday companies. See you on the plane, Damien?

David Smith, Cheshire

OK, hands up, who wants to come?
I can see it now: 'AP Airways – Picture Your World'
– Damien Demolder, Editor

DSLR RIP

Surely the new Samsung NX10 is not competing against the Micro Four Thirds range of cameras, but with DSLRs that have APS-C-sized sensors (Samsung NX10 test, AP 3 April). For anyone trying to decide between a neat little camera and a great heavy thing, where the two are equal in their capabilities, there should be no contest. The hybrid should win every time.

In fact, the odd thing about the hybrid revolution is that magazines, retailers and photographers do not seem to be taking it seriously. We see rave reviews for hybrid cameras, but other articles and advertisements are still largely about DSLRs. The days of the DSLR are surely numbered.

In ten years' time people will be saying, 'Hybrid – a hybrid of what?'

My wife and I bought a Panasonic Lumix DMC-G1 in late 2008. A few simple tests showed that the lenses were as good as, or better than, the cheaper lenses for our DSLRs, so we bought another G1. Now that macro and other lenses have been produced, we have sold one of our DSLRs, given away the other and have never looked back.

Tony Rackham, Hampshire

MISUNDERSTOOD

In reply to my original letter on the photography of children in public places, Ronald Walford (*Letters*, AP 17 April) is willing to commit me to prison for the

offence of taking a photograph of a decently dressed child in a public place, having quoted just a few legal generalisations, without elaborating on which specific law I would have broken. Unfortunately, this misunderstanding of the law is the issue that I raised in my original letter.

Malcolm Gee, Norfolk

THE SMALLER THE BETTER

I disagree strongly with Paul Greenwood when he says that cameras don't need to be small and light (*Letters*, AP 10 April). In 1965, I bought a Nikon F and carried it around with a 50mm f/2 and an 85mm f/1.4 lens, and never gave a thought to the weight. Since then I have got older and weaker, and over the years have traded down to my present two film cameras: a Nikon F80 and Nikon F55. The F55 must be one of the cheapest cameras that Nikon has ever made, but when I shoot film it is the one I choose because it is so light.

I agree that the F4 was a great camera, probably the best Nikon ever made, but although I was tempted to buy one I never did, as I knew I would never want to carry it with me. The results I get with my F55 are down to my skill, or lack thereof, not the modest specification of the camera. One of the great advantages of using a modest camera is that when someone says, 'That's a great photo – you must have a great camera', I can say, 'No, I don't.'

As far as I'm concerned, cameras should be small enough to fit in a pocket and light enough so I don't notice them.

Brian Darling, Essex

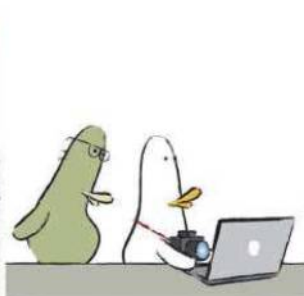
A GHOSTLY PRESENCE

Ian Andrew's eerie shots of an abandoned farmhouse (*Reader spotlight*, AP 20 March) reminded me of the time my dad went to photograph a derelict property and came a cropper. During a family caravan holiday in Wales many years ago, he discovered an old empty house near the campsite. Mumbling something about 'crumbly textures' and 'peeling wallpaper', he set off to take some pictures. An hour later, we saw him bruised and bloodied, being supported by the camp warden. He'd been taken to hospital with a sprained ankle and gashed forehead. He'd been taking pictures in the old house and told us he'd been spooked by a 'presence' in the kitchen. It was nothing visible, just something he'd felt. In his panic to get out, he'd tripped over an old chair, missed his footing on some stone steps and fell over.

He'd hobbled back to the campsite where the warden had come to his aid. He was genuinely shaken up, not just with taking a nasty fall but also by the spooky incident in the kitchen. As a no-nonsense Glaswegian, dad had always been sceptical about what he called 'ghosties' – at least up until that particular day.

He later realised that he'd left his expensive Metz flash unit in the house. Mum had a word with the site warden who, armed with a torch, went to the house that same night to retrieve it. Dad gratefully paid him

What The Duck



<http://www.whattheduck.net/>

a small reward, then told us he wouldn't go back to that house for a million pounds – even in broad daylight! Sadly, the resulting pictures showed only the crumbly textures and peeling wallpaper dad had mentioned, but until the day he died he was adamant that he hadn't been alone in that old house.

Suzie Cave, Tyne and Wear

ONE FOR THE ALBUM

I'm just writing to prove that you don't have to pay many hundreds, if not thousands of pounds to get a picture that can fall into the category of 'not bad' (see right). I turned off the flash and used natural light, and many people have told me that it is a very nice picture. It has now been placed on canvas and sits proudly on the wall in our lounge at home. The picture is of my son, Arran, then aged 3, and my daughter Louisa, just a matter of weeks old when the picture was taken. **Angus Bennett, via email**



ANGUS BENNETT

BUYERS BEWARE

I was very interested in Angela Nicholson's comparative test of the Nikon D90 and Canon EOS 550D (AP 10 April), as I have recently acquired the latter model in part-exchange for my Canon EOS 400D. I think there are some additional points about the EOS 550D that prospective buyers should be aware of:

1. Adobe has not yet issued a plug-in for Camera Raw and, until it does, EOS 550D raw images cannot be processed in Photoshop or Elements. Canon's own DPP software, which is supplied on disc with the camera, can be used, but is not as comprehensive as the Adobe software.

2. The quality of the camera's HDMI movies is superb (as is that of the stills), but an HDMI cable is necessary to connect the camera to an HD-ready TV in order to view them, unless they are burnt to a DVD first. Canon's own optional cable costs nearly £60, but an excellent alternative is available from Amazon for £7.99.

3. In order to shoot movies, the camera needs an Extreme SDHC memory card, preferably at least 8GB, as a 4GB card will only allow 12 minutes of recording at 1920x1080-pixel resolution. The cost of an 8GB card is £40-£60.

4. The built-in microphone is monaural and seems very susceptible to wind noise, which cannot be muffled. There is a socket for an external stereo microphone, but this does not seem to be widely advertised and I have not found a suitable one yet.

In all, I am delighted with the EOS 550D, which marks a big advance for so-called consumer cameras, and while I cannot comment on the Nikon D90, Angela's comments on the Canon model seemed absolutely right to me. There were, however, one or two discrepancies between her comments and the comparative scores she gave. For example, she wrote, 'I had a little more confidence in the Nikon [AF] system than the Canon one', but her marks for autofocus were 8/10 for Canon and 7/10 for Nikon. Similarly, 'I began to prefer using the D90' and, 'I found using the D90 a more enjoyable experience', preceded her overall marks of 83% for the Canon and 78% for the Nikon. Perhaps she just prefers Nikon. **Christopher James, Nottinghamshire**

CHASING PIXELS

I enjoyed reading your full lab and field test on the Nikon D90 vs Canon EOS 550D in AP 10 April, which, as your cover announced, aimed to answer the question, 'Can 12MP beat 18MP?' As 'pixel chasing' is very much a current topic, I looked forward to the conclusion. Imagine my bemusement when, after six pages of in-depth testing – and, I believe, the Nikon coming in first by a short head – the final sentence ran, 'As 12 million is now a rather below average pixel count for an enthusiast-level DSLR, I have reduced the D90's score'. I presume that, from now on, most Nikon DSLR cameras will fare badly.

Tony Sproson, South Gloucestershire

The confusion over the scoring of the Canon EOS 550D and the Nikon D90 stems from the fact that they are each aimed at a different level of user. Hence, the EOS 550D was assessed as an entry-level camera while the D90 was scored as an enthusiast-level model. We have greater expectations of a camera aimed at enthusiasts, and while the D90's AF system is more sophisticated than the EOS 550D's, it isn't up to the standard of the Nikon D300S.

Unlike the specification, build and handling, resolving power is absolute. At the time of the D90's original test (AP 25 October 2008), a pixel count of 12 million was a lot more impressive than it is now. To reflect this and the fact that the EOS 550D can resolve more detail than the D90, the Nikon camera's Noise/Reduction score was reduced – **Angela Nicholson, technical editor**

BACK CHAT

AP reader Alan Carpenter gets the best of both worlds by shooting digital images on his vintage camera

I HAD just lined up a shot of a delightfully preserved 1950s Ford Prefect when a nearby voice laughed, 'Blimey! That camera's older than the car.' The voice belonged to an elderly and rather blunt Scotsman who referred to my camera as a 'clunker'. Cheers, mate!

He was holding an Olympus DSLR and asked why I wasn't using a digital camera. I have a Nikon D60, but told him I was having great fun using a camera, which, like the lovely old car, was a relic from the past that was adored by its present owner. It's a Kodak Retinette 1A that I bought on eBay for just £8 and, apart from a non-operational self-timer, is in mint condition. A check on the internet told me my particular model was produced in the early 1960s. What's more, when loaded with my favourite mono film, Kodak Tri-X, it takes terrific pictures. And, contrary to my Scottish friend's comments, it *is* a digital camera. As I have long since abandoned my old darkroom, I've taken to having my mono films processed commercially and then scanned onto disc, which I then work on using Photoshop.

The Retinette is an absolute delight. With its shiny steel body and classy leatherette, I fell in love with it the moment I first held it. Despite AP's vintage-camera god Ivor Matanle not rating its 45mm Reomar lens, I have no complaints. It's as far removed from a digital camera as it's possible to be and yet, whenever I go out to take pictures, it's invariably the Kodak I reach for. Its scale focusing is a quaint link with the past, but surprisingly effective after a bit of practice. Likewise, the film wind-on lever, which is situated on the camera's base. The limited shutter speeds of 1/30sec, 1/60sec, 1/125sec and 1/300sec are a little frustrating, particularly when using fast film outdoors on bright days. It also lacks a meter, but I'm sufficiently clued up to 'guesstimate' what the exposure should be.

Although I mourn the passing of Kodachrome film, I've tried Fujichrome Velvia 50 in the Retinette with impressive results. Using my old Sekonic lightmeter in incident mode, I've been able to ascertain that for a camera pushing 50 years old, its shutter speeds are still remarkably accurate. Unless some previous owner had the camera serviced, I've been lucky. Of course, I still love the immediacy of digital and my DSLR gets a regular airing, but there's something about using the Kodak camera that draws me back time and again.

We tend to forget that *any* camera can be used as a digital camera. Sure, taking pictures on today's technically marvellous digital models is a breeze compared to the frustration of using vintage film cameras, but whether you have your images scanned onto disc or you use your own film scanner, the joys and benefits of enhancing your photos on your PC are there for the taking – even from a 50-year-old 'clunker'.

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Andy Rouse@AP

Thoughts from a wildlife photographer's world



THE SAD news regarding the death of a trainer at Sea World's park in Florida highlights the fact that orcas are unsuitable for confinement in captivity. It places these animals under considerable stress, shortens their life expectancy, and makes them liable to the type of aggressive behaviour towards humans (and other orcas) never seen in the wild.

Captivity of whales and dolphins is something that the Whale and Dolphin Conservation Society (WDCS) campaigns against vigorously. Any tank is small and cramped compared to the open ocean, chemically treated water affects their sensitive skin, and they have to put up with an artificial diet, unusual noise, strange odours and the proximity of people.

The tragic events at Sea World are a reminder that orcas are wild, strong and often unpredictable animals. Since 1961, 136 orcas have been taken into captivity from the wild and 123 of these unfortunate animals are now dead, surviving only an average of four years in captivity. This situation contrasts dramatically with orca survival in the wild, where individuals can live for up to 90 years. Visit www.wdcs.org for more information.



ANDY ROUSE

is one of the world's most prominent wildlife photographers and a passionate conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Should whales and dolphins be kept in confinement?

A TRAGEDY IN CAPTIVITY



UNTIL February, most readers of AP (including me) probably thought every orca in captivity was called Shamu. On 24 February,

this changed forever. Under bright Florida skies, in front of a packed audience of tourists, Tilikum, the largest male orca in captivity, pulled his trainer under the water and drowned her. It was an event that shocked the world, but one that many of us knew might happen one day.

Keeping whales and dolphins in captivity has always been controversial and there have been countless calls to stop it. Now, this is not a rant against zoos, as I am well known for extolling the conservation virtue of seeing endangered species in zoos. After all, how can we expect to save animals on this planet if seeing them is restricted to the privileged few like myself? The difference is that these days, animals in zoos aren't made to jump through hoops for our entertainment. Whales and dolphins are highly intelligent (and therefore easily bored), social and due to the migrational habits need a huge ocean to swim in. Sticking them in a small tank must have a detrimental effect on their wellbeing. A couple of years ago I visited an aquarium that had beluga whales. Two minutes later, after seeing them swim around their enclosure and looking totally bored, I left feeling ashamed.

Of course, what happened with Tilikum was a tragedy for the families affected, but it is a tragedy for Tilikum too. It wasn't Tilikum's fault as he is a wild animal and not a pet. Now he has an uncertain future. Some have called for his death, which is a ridiculous knee-jerk reaction that condemns an animal to death just because he cannot entertain us any more. If he is to die, then let him do so wild and free in the ocean. We don't know what effect it will have on releasing him since he has no experience of fending for himself (he was a youngster when he was caught in Icelandic waters in 1983) and politically it will be a difficult. To keep him in semi-isolation would be a cruel life sentence for an animal that depends on social contact for



© ANDY ROUSE

Andy will only photograph whales and dolphins in the wild, like this humpback whale

its wellbeing. The option that will probably get chosen will be to try to release him into a huge sea pen and let him acclimatise to wild conditions again. While this is the most romantic option, it has been tried before and has not been proven to work. In fact, it might even cause more stress.

Clearly, the days of keeping whales and dolphins in captivity for our entertainment must be numbered, but knowing what to do with these animals that are in captivity now is a difficult issue. Balance this with the simple fact that if humans don't see whales and dolphins in the flesh it will be more difficult to conserve them in the wild and you can see the dilemmas. One thing is for sure: I will only photograph whales and dolphins that are wild and free in the future (as I have always done) and will never visit any aquarium again that has whales and dolphins in captivity. I just cannot bring myself to do it. Would we treat humans like this? **AP**



Andy uses AquaTech housings. For more information see the Cameras Underwater website



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CLIVE NICHOLS

As the UK's top garden photographer, Clive's knowledge and pictures are in constant demand. His expertise is invaluable

PHOTO INSIGHT

Clive Nichols recalls a challenging brief from a client and explains how he gets a balanced composition

THIS is a magnolia 'Galaxy' that I photographed in the gardens at RHS Wisley in Surrey. It was part of a project I did for a high-street retailer that commissioned me to shoot a series of images for wall art in its stores. It was a tight brief, as the company had certain colours and styles in mind. The retailer wanted a clean image with simple shapes, so I went out with a very specific idea of what I wanted to shoot. Wisley has some of the most stunning magnolias in Britain that bloom around this time of year. I thought that by getting close and emphasising the shape of the flowers, using the branches as lines leading your eye in, I could create an image that would fulfil the brief.

Sometimes when I'm composing a picture like this it can be difficult to know how close to get and how many flowers to include in the frame. The answer is that there's no hard-and-fast rule – it's instinctive. I'm looking for balance, but it could be an even or an odd number of flowers. What I want is for them to complement one another, with the eye moving naturally from one to the other.

A good way to test this is to think of your frame as two triangles. I often do this when I'm trying to achieve a balanced composition. Imagine a line running from the top left corner of the frame to the bottom right corner (see right). See how it splits the subjects and they become almost mirror reflections of each other. The top flower balances the bottom flower, and vice versa. This is what I try to imagine when I'm adjusting my focal length.

For this shot I used a 70–200mm zoom at 180mm on my Canon EOS-1Ds Mark III camera. I tilted the lens slightly towards the sunlight in order to get the effect of the nice round circles you see faintly in the background. This helped give me a sort of

blank canvas in the background that makes the magnolia flowers stand out and achieve the 'clean' image the retailer was after. I also did a little bit of blurring on the computer to smooth out the background.

I also overexposed slightly, shooting at 1/200sec at f/5, because I was shooting from underneath and wanted to capture the detail at the base of the flowers. I had to pay careful attention to the histogram, though, to make sure I didn't throw the highlights completely. Still, even if you blow them out you can often recover them with the highlight-recovery slider in your raw software. However, I believe in trying to get it right the first time.

Finally, this image is a bit of a departure for me in that I did something I don't normally do: I cloned out distracting elements. If you look at the original image (see *Talking Technique*, right) you can see that it looks quite different from the final version. In particular, there are a few more buds on the two branches and a very distracting partial flower in the upper left corner. Using the Clone Stamp tool in Photoshop, it took me just a few minutes to remove them.

I then converted the image to black & white and made duotones in sepia (main image) and teal (below), which were the colours requested by the retailer. I prefer the sepia tone because it's timeless, and its neutral colour will stand up in most environments, whether it's in a store or on my living-room wall. **AP**

Clive Nichols was talking to Jeff Meyer



Imagining his frame as two triangles helps Clive visualise balance in his compositions



Original

TALKING TECHNIQUE

Cloning is the big elephant in the darkroom when it comes to photography. No one wants to admit to it, but we've all indulged in the Clone Stamp tool, removing a mole from a face or a lamppost from an idyllic scene. If, like Clive, you do decide to dust off the Clone Stamp tool, for use just this once, the single biggest mistake many people make is to drag it across an image like one of the Brush or Dodge and Burn tools. When you drag the Clone Stamp tool, you create the effect of repeating patterns and immediately give away your secret – that you've retouched your image. The obvious exception, of course, would be a clean or blurred background with little detail, such as Clive's, but in general it's best to click and make several daubs with the Clone Stamp tool to get a more realistic result.

As you want subtlety, don't do all your cloning from the same source within the image. Vary the points at which you copy pixels. You can even clone from other images that you have open in your software.

Lastly, start with a low Opacity. If it's not enough you can always add more later.

To see more pictures by Clive Nichols visit www.clivenichols.co.uk

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Need to know

How to get there

Loganair/FlyBe airline flies to Tiree from Glasgow. Visit www.loganair.co.uk for more information.

What to take

Take a windproof jacket because the winds are strong, plus plenty of sunscreen and a hat because in high summer there is little shade.

Where to stay

On the west side of the island, Cèabhar Guesthouse and Restaurant in Sandaig is a good option. Visit www.ceabhar.com or call 01879 220 684. If you are in the east, try Kirkapol House in Kirkapol (visit www.kirkapoltiree.co.uk or call 01879 220 729). Tiree Scarinish Hotel in Scarinish (visit www.tireescarinishhotel.com or call 01879 220 308) is good, or you might like to try Tiree Lodge Hotel in Gott Bay (call 01879 220 368).

Where to eat and drink

There are only a few places to eat and drink on the island. The Cèabhar Guesthouse and Restaurant in Sandaig (see above) is popular with both islanders and tourists. It offers a wide choice of food, including local seafood, and has excellent views out onto the dunes and sea.

Don't miss

Tiree is famed for its strong winds that provide the perfect conditions for traction kiting, a sport involving a power kite and a three-wheeled buggy. To give it a go, or find out more about TK on Tiree 6, a week-long traction kiting event from 31 July, visit www.tractionkiting.co.uk.

AP's guide to Britain's best photo locations.
This week... **Isle of Tiree**

INSIDER KNOWLEDGE

Ross Armstrong



Age 30
Occupation IT support manager
Favourite

location Outer Hebrides

Favourite

photographers Joe

Cornish, Martin Parr,

Steve McCurry

Website www.rosphotographic.com

WITH its idyllic beaches, clear-blue waters and long daylight-filled days, Tiree, the most westerly island of the Inner Hebrides, ranks among the top places to visit for landscape photographers. The island boasts the most hours of sunshine anywhere in the UK and it is also exceptionally windy, which is not so great for photographers but certainly shouldn't deter you. Much of the island is quite flat and there are hardly any trees. Pristine beaches are found all around the island and behind each beach is

a bustling community. Beautiful blue skies abound and the island's unique ecosystem is home to many rare birds and insects found solely on Tiree.

All in all, there are numerous photo opportunities and, as landscape photographer Ross Armstrong proves, it is possible to visit a well-trodden location and return with images that are different from other recognisable vistas. Here, Ross shares a few of his favourite spots on the island and explains how he took the following images.



Washing line Canon EOS 5D Mark II, 24-105mm, 1/500sec at f/4, ISO 100, polariser



Washing lines adorn the landscape on Tiree. They are dotted across the island and every whitewashed cottage seems to have one. There is a reason there are so many. The island is not only the sunniest, but also one of the windiest places in the British Isles, so it provides the perfect drying conditions which residents are more than happy to exploit! I wanted to show how windy Tiree is and I thought this would be an interesting way of doing it. I took this image in a small area called Vault. The fallen pole in the foreground caught my eye and I thought I

could incorporate it into my composition. I wanted to include the whole washing line in my shot for maximum impact, and because I was using a wideangle zoom lens I could easily accommodate its whole length. I don't believe in always following the rules and I felt using the washing line to divide the frame in two created a stronger composition than following the Rule of Thirds. I made sure the clothes didn't overlap with the ground because this created a more pleasing image. I was shooting handheld, but fortunately my lens has image stabilisation so I was able to ensure my composition was sharp.

Highland cow

Canon EOS 5D Mark II, 24-105mm, 1/30sec at f/16, ISO 200, polariser



There are tracks across the island and cows are free to roam where they please. They sometimes

even wander onto the beaches and can make humorous subjects. Humour was a key element in this image. The cow had just relieved itself on the road and looked as though it was marking its territory. A van drove straight through the muck and I was drawn by the crude humour of the situation. I enjoy exploring how I can feature subjects in my landscape images and I thought including the cow in a prominent way would make for a lively composition. By framing the shot so the cow was to the left of the image, I could make it look imposing. I admire Martin Parr's work and his tendency towards slightly irreverent humour and I wanted to try this in my own. I enjoy taking images that are documentary in style, but with a comical edge.

Rusty shed

Canon EOS 5D Mark II, 24-105mm, 1/50sec at f/16, ISO 200, polariser



I took this image in Scarinish, the main town on the island. I had been photographing the

picturesque whitewashed cottages all day and was desperate to find something different. I stumbled across this rusty old barn and was blown away by its rustic ruddy hue. I knew it would make for a strong contrasting element. Contrast plays a big part in this image, namely the contrast between bold colours – green grass, blue sky and orange barn. I had to find a way to arrange these elements so they complemented each other. I decided to fill the foreground with the verdant turf. I like exploring the contrast between man-made elements and nature in my work and this scene illustrated the concept brilliantly. I love how nature is flourishing around the 'decaying' structure. I think this creates an interesting tension.

Curving bay

Canon EOS 5D Mark II, 24-105mm, 25secs at f/22, ISO 50, polariser, ND grad, tripod and remote release



This striking coastal sweep was taken in Sandaig where I was staying. There is a huge

promontory of land that stretches around the edge of the island and this is a view that is especially popular with photographers. Tiree is famed for its incredible sunsets, but I was interested in the afterglow. After the sun has disappeared, wonderful colours merge together in the sky. When I took this shot it was actually very dark. The grass in the foreground was completely in shadow. I took this at around 10.40pm. For this shot my exposure was 25secs – long enough to capture the blur of the water and remnants of light. Although it was very dark the camera has picked up subtle hues. These soft colours give the image a dream-like appearance. I used my camera's mirror lock-up function and a remote cable release to minimise subject blur.

Dramatic sky

Canon EOS 5D Mark II, 24-105mm, 32secs at f/15, ISO 100, polariser, ND grad, tripod and remote release



I'd been at this location during the day and it looked attractive but a little flat. On returning

that evening, I found a more photogenic scene. Here you can glimpse the sunset through the rushing cloud. As the day cools the wind tends to pick up, which forces the clouds to sweep through the sky quite quickly. I wanted to use this to create a dynamic composition. A 32sec exposure allowed me to pick out the movement in the sky, which contrasted with the stillness of the water. The dappled cloud creates drama. I was standing on a grassy sand dune on the edge of a pebbled beach. The ground was very soft and the legs of my tripod kept sinking into the ground. I rested the tripod legs on pebbles to steady them.

Textured rock

Canon EOS 5D Mark II, 24-105mm, 10secs at f/22, ISO 50, polariser, ND grad, tripod and remote release



While first thing in the morning and early evening are renowned as being the best times

of day for landscape photography, you can capture impacting landscape images at any time if you know what you are trying to achieve. The textured boulders in the foreground initially caught my eye and then I noticed the rugged rocks behind. I wanted to see if I could use the dying light to bring out their texture. I took this at around 10pm and as you can see there is just enough light to illuminate the rocks. It sounds cheesy, but all the elements came together on this occasion. The misty water, rough rocks, gentle light and chalky pebbles combine to create a compelling whole.

Blood-red sky

Canon EOS 5D Mark II, 24-105mm, 1.6secs at f/22, ISO 50, polariser, ND grad, tripod and remote release



This is a classic sunset image, but the difference is that there are traces of green in

the foreground. Often in sunset images you'll see land silhouetted as the photographer has exposed for the sky at the expense of losing detail in other areas. If you look closely you can see flowers scattered across the grass. The light was falling on the flowers and made them appear like catchlights. I wanted to capture a powerful sky and retain foreground detail at the same time. The horizon may slice through the frame, but the composition is divided into the three sections of sky, sea and land. The challenge was to work out how to combine these elements. The sky was so bright that even with a polariser my exposure was still quite fast at 1.6secs. I used my ND grad filter to hold back the sky and retain the intense colours.

INSIDER KNOWLEDGE
Until the early 19th century there was no wheeled transport on the island

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A history of firsts

He launched Fleet Street's first colour news magazine and sent a young Don McCullin to his first war. Former *Observer* picture editor **Bryn Campbell** talks to AP's **Jeff Meyer**

BOLD and not to be misconstrued, Bryn Campbell's opinions match his taste in cars. In fact, the Fleet Street stalwart is quite similar to the Alfa Romeos he loves to drive. Somewhat small in stature, yet strong and dependable, the former picture editor of *The Observer* during Fleet Street's most active period of change stands as a cultural symbol for the pioneering and enterprising photojournalism that defined his era.

Now in his '70s, Campbell has been going back over his archive in preparation for a 100-picture retrospective of his work at London's Hooper's Gallery. Yet summing yourself up in 100 pictures was

never going to be an easy task. 'It's been incredibly difficult,' he says. 'I had assignments where I spent a whole season with Chelsea FC. I covered the end of the war in Vietnam. Then there's all the work I did with *The Observer* and countless personal projects. How could I fit all that into one exhibition?'

Bryn decided to concentrate on an equal balance of pictures that people haven't seen, alongside images people probably have seen that are the best of what he did. The main theme linking it all together, however, is the street.

'I've always loved street photography, and as a photojournalist it's your natural habitat,' says Bryn. 'You spend more time on the street than anywhere else. Also, I love doing it for myself. When I was working and had a two-day assignment abroad, I would stay for an extra week or fortnight shooting pictures for personal projects.'

Bryn's time-tested method for photographing people is to be as inconspicuous as possible. It sounds simple, but there is a necessary self-confidence in your ability and in what you're doing that goes with it.

'I tend to work with two cameras: one probably tucked in a bag on my shoulder and one across my chest,' he says. 'When I was younger I used three cameras. After that I don't make too many rules for myself. I just walk around. I try not to catch anyone's eye, but

A trainload of people arrives in Cairo for the funeral of President Nasser of Egypt, 1970



'Sometimes it's safer and easier to stand back and use your 200mm lens. At other times, if you have the opportunity, it's better to move in'



I'm watching all the time.

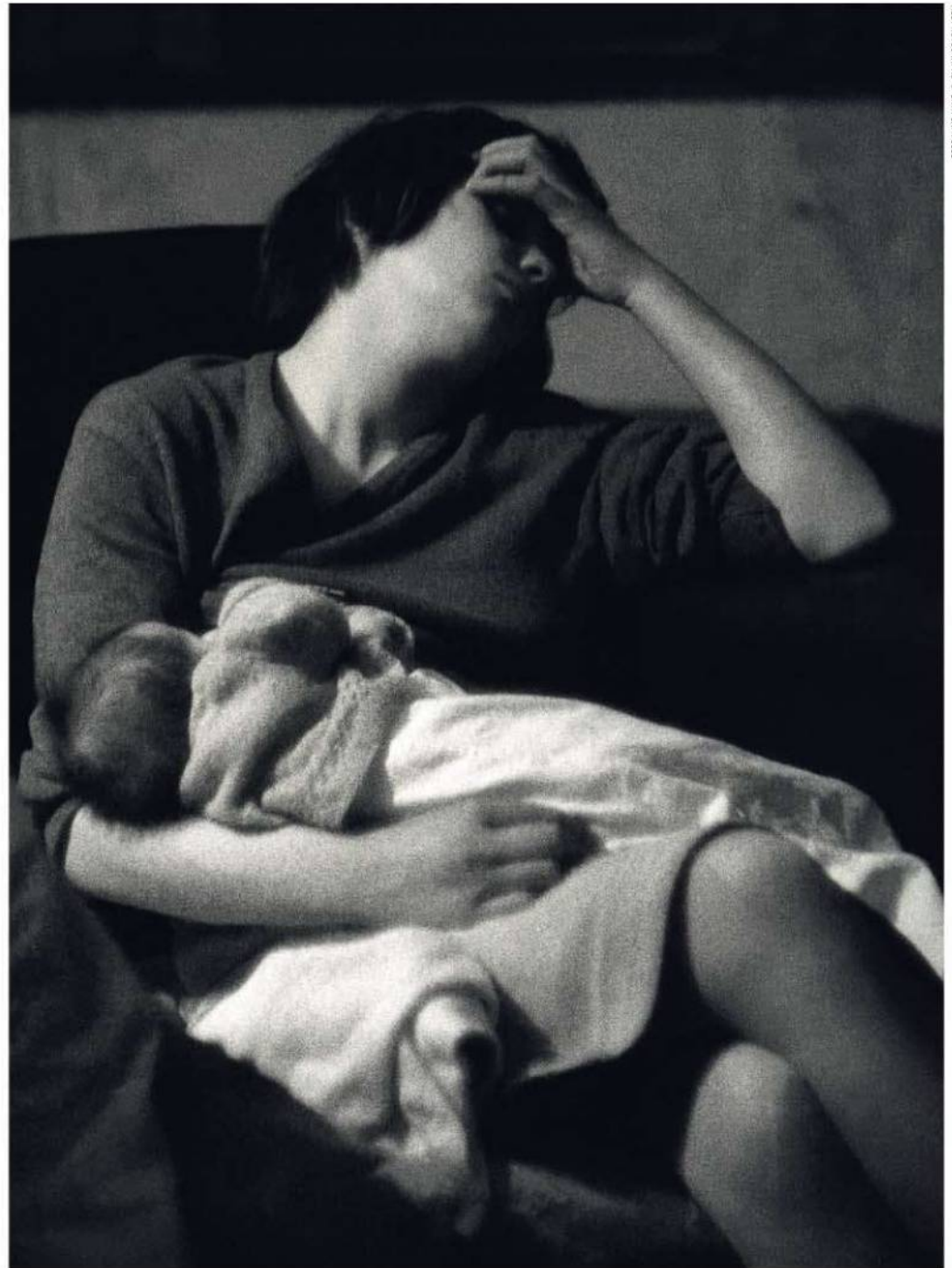
'When I see something that looks interesting, I either move in on it or I stand back and shoot it with a longer lens. What you do depends on the circumstances and the convenience. Sometimes it's safer and easier to stand back and use your 200mm lens. At other times, if you have the opportunity, it's better to move in. I believe being physically close to your subject feels more natural and intimate in the final image.'

In the event that someone notices Bryn, he says he immediately looks away. Usually this is enough for people to go on about their business, but if people challenge him about it he tells them exactly what he's doing. 'I never lie,' he says. 'I am polite and ask them if they mind that I took their picture, and in all my years no one ever has ever objected. The trickiest time came after the death of Princess Diana. People partly blamed the paparazzi for her death, so street photographers like me had an immediate problem of trying to distinguish ourselves from less scrupulous photographers. And we had no one helping us, as the public is largely ignorant about photography and the establishment is hostile to the medium. The last thing the Government wants to do is recognise photographers.'

Despite this belief, Bryn's career began while working alongside the Government as a photographer for the RAF. As photography had been a hobby in his teens, the RAF made him a photographer during his national service just after the Second World War. His job was to capture aerial photographs of large areas of land and sea. It was while priming these cameras on planes that he learned the skills he would use later in his career, particularly the processing. With 100ft (30.5 metres) of film in each camera, Bryn's job was to process the film and make matched prints from every frame. With an average of 12 planes out every day, he had at least 1,200ft (365.7 metres) of film to process and print.

After the RAF, Bryn went to university and then had a series of brief photography jobs before answering an advertisement seeking a photographer to help launch a new photographic hobbyist magazine, a rival to *Amateur Photographer*.

'At that time everyone wanted to be AP. Every new photographic publication during



ALL PHOTOGRAPHS © BRYN CAMPBELL

the 1960s was trying to cash in on the AP monopoly. Because of this I've been on AP's blacklist for years,' he jokes.

Little did Bryn know that this move into publishing would soon launch him into Fleet Street in a big way. Bryn's experience at the helm of this and other magazines he edited put him on the radar of editors at *The Observer* because of his contacts with many up-and-coming photographers. The newspaper soon got in touch.

The Observer was about to launch a colour magazine, the first produced by any newspaper at the time, and it was very important that the editors had someone who was not known to the rest of Fleet Street because they were doing it secretly.

'If anyone had found out that we were doing this, it would have scuppered their

Woman breastfeeding her child, London, 1956

plans,' says Bryn. 'At that time, the printing industry was totally controlled by unions. The apprentice scheme meant there were only a limited number of apprentices who were both available and capable of producing a colour magazine. Other newspapers, like *The Daily Telegraph* and *Daily Express*, had considerably more money than *The Observer*. If *The Telegraph* had got wind that *The Observer* was going to launch a colour magazine, it would have jumped in first and bought up all the printing capacity, leaving *The Observer* out in the cold. So it was very important that the project was kept quiet.'

Bryn operated from an unused top floor at *The Observer's* premises. His job was to find ready-made stories that the paper could use in its dummy issues, and he



Above: Returning home with sacks of scavenged sea coal in north-east England



would assign photographers to produce stories on the basis that he was doing it as part of his photo magazine work. The secret wasn't too difficult to keep, he says, as he had no relationship with anyone on Fleet Street at the time and was well known for his work with photographic magazines.

About halfway through the three months that he was doing this, the picture editor at *The Observer* was sacked. Bryn was offered the job. 'The idea was that I would be picture editor of both the magazine and the newspaper,' he recalls. 'However, as we got closer to the launch they decided they wanted to run the two separately and I became picture editor of just the newspaper.'

Bryn says he has always regretted not being able to be editor of both the magazine and the newspaper. 'If you have people

Above left: Bryn prefers getting as close to his subjects as possible as it feels more intimate than using a long lens, he says. Above right: Although he shoots colour, Bryn says he loves black & white for the feelings you can elicit just by using strong or soft tones

on a newspaper searching for just one picture, day in, day out, imagine then telling a photographer that they'll be spending a week in South Africa, for instance, doing an eight-page picture story for the magazine,' he says. 'You would attract far better photographers to the newspaper because they'd realise they would have a chance of producing a longer picture story for the magazine. Instead, what tended to happen was that the best photographers at the newspaper were gradually seduced over to the magazine.'

A classic example was Don McCullin. Bryn sent Don on his first war assignment: the civil war in Cyprus, 1964. 'I knew Don well by that time,' Bryn says. 'I knew that he was seriously drawn to violence – not as a person, as

'If you have people on a newspaper searching for just one picture, day in, day out, imagine telling a photographer that they'll be spending a week in South Africa doing an eight-page picture story for the magazine'

BALANCING ACT

Bryn says that taking a successful picture is down to a careful balance of aesthetics and narrative

If you're a photojournalist at an event, for example, you want to compose it in such a way to give the most efficient expression of what you are seeing. In a sense, you want to try to organise your picture so that you're telling somebody as succinctly and as intelligently as possible what is going on. Simplicity in a composition works best, says Bryn. Rid your image of anything non-essential to what you want to communicate. Reduce the number of components in your viewfinder to the necessary few. Frame or focus so that you give emphasis to your main subject. Less is more. 'Someone once said that the object of communication is not to be understood, but to make damn certain that you cannot be misunderstood, and that to me is true of photography,' Bryn argues.

Over time you can begin to make your compositions more complex. 'This happens as you grow as a human being,' says Bryn, 'and I don't think you can grow as a photographer beyond a certain point until you grow as a human being and life gets more complex.'

Sometimes when you're looking at a potential picture you see that complexity instinctively, says Bryn. You become more sophisticated about the balance and perspective of visual things, and how to open up space and close it down. By this point you will have learned how to work and react quickly. So when you see something that offers itself to you, you're not only trying to tell it intelligently, but you're also trying to do it elegantly. The aesthetic side is adding to the strength of what you're communicating, not the other way around. 'This is what is being missed by people who are running our news organisations,' he adds. 'I don't think they're sensitive to these qualities.'



Above: Fishermen lay out their catch at Halong Bay, Vietnam, 1997

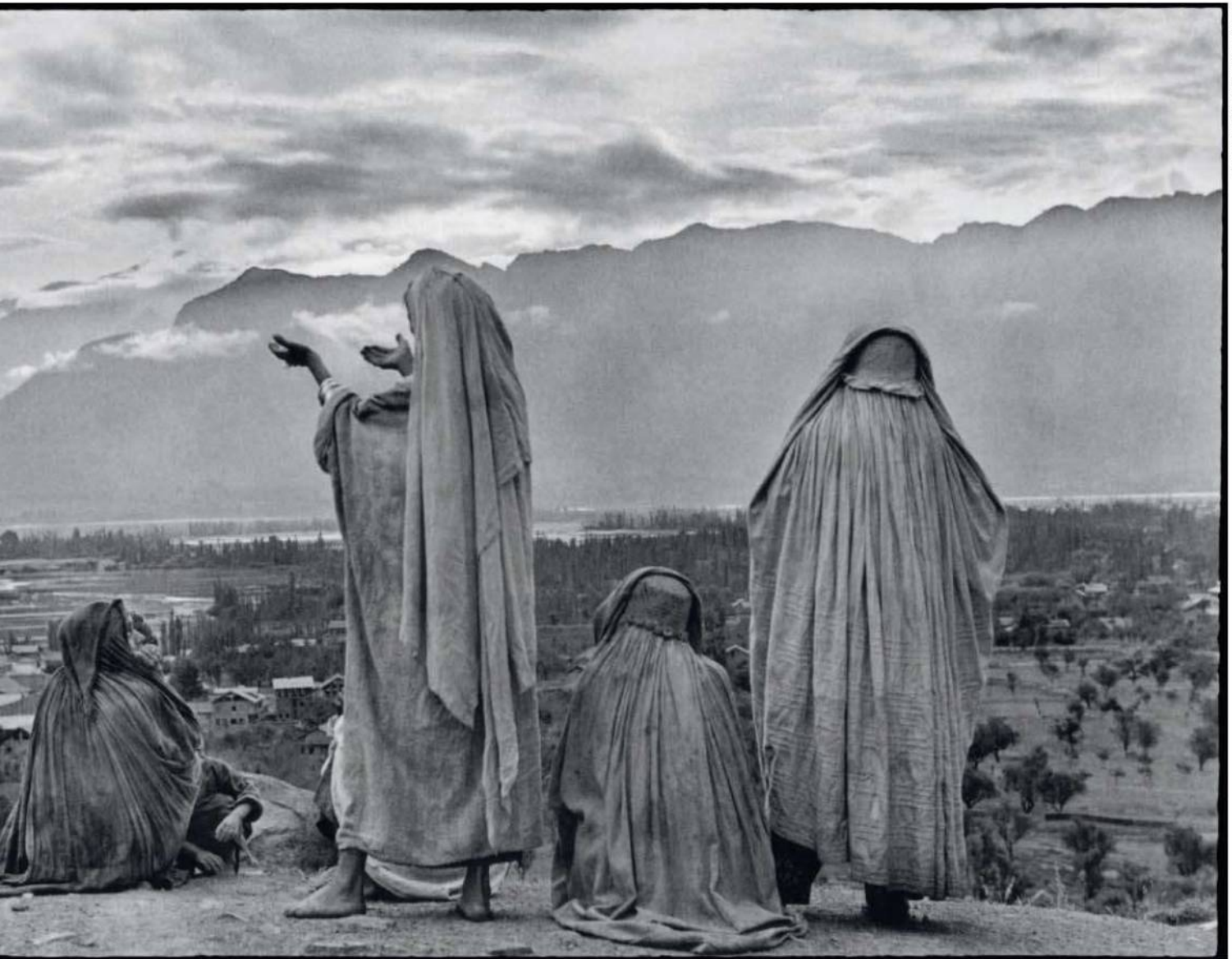
Below: A CRS policeman fires a tear-gas grenade at rioters on the Left Bank in Paris, May 1968



➡ he's as gentle a person as they come – but he's attracted to the idea of photographing violence. So when I had the chance I sent him to Cyprus. The rest is history.

'Sometimes I wonder if I really did him any favours [by sending him to photograph war],' adds Bryn. 'But can you imagine what it would be like as a picture editor to send Don off on a hard news story like Cyprus, and to then be able to say to him, "Look, stay over there for another two weeks and we'll run ten pages of pictures in the magazine." It would have been a terrific responsibility, but it could have worked.'

Instead, Bryn went to the newspaper and worked there for two years. Eventually, though, the changing politics and economics of the time introduced harsh changes to the newsroom. 'The accountants took over,' he says. 'Advertising became scarcer. Television made it very difficult for newspapers to compete for advertising at the same time as people in advertising were becoming more sophisticated in where their ads were placed. Also, television news and feature coverage was becoming more sophisticated,



Muslim women on the slopes of Hari Parbat Hill, Srinagar, India, praying towards the sun rising behind the Himalayas, 1948. It was this image by Henri Cartier-Bresson that inspired Bryn Campbell to be a photographer

which meant it was harder to find stories that hadn't been covered in depth by the television news agencies.'

As newspapers struggled to compete on these fronts, suddenly the staff photographers no longer had the freedom to pursue stories as they saw fit. Bryn had to fight harder, against more people, to get his preferred pictures in the newspaper, and people began to resent this. Eventually, Bryn's department was taken over by the art department and all picture decisions were made by the art director. This was common in the mid-1960s, says Bryn.

Everything was changing. Bryn eventually made a deal with the newspaper, making his deputy the picture editor while he went back to being a photographer for the newspaper. By the end of the decade he was freelancing for the paper three days a week and shooting personal projects on his free days.

'I think back to those days and realise this was really the turning point,' he says. 'We were the last generation of photojournalists who had the freedom to do it our way.'

When Bryn started in photojournalism, papers like the *Express* had 147

photographers. Today, many have just two. When you have staff photographers, he says, you have to worry about their pension rights, their insurance and unions. So you hire freelancers to put the squeeze on them.

Bryn admits he would have trouble working in a newsroom today. 'I'm too opinionated,' he says. 'You reach a certain age and you no longer care about politics or about getting awards or being included in exhibitions. Photography is still very misunderstood.'

'Everybody thinks they can take pictures, and that it's easy to do if they have the right camera. But they all know at heart that they're too chicken to do what someone like Don McCullin does, and does very well. Deep down they all respect that. By and large photographers are not well respected in this country. The Government sees us as a threat, and as far as the art establishment is concerned I think they waited until photography reached a level of pretentiousness with which they could feel comfortable before they recognised it. And they recognised it before they understood

what its true strengths really are.'

Photography's strengths, he believes, are that it's a recording medium that can transcend being simply a recording medium. It was a Henri Cartier-Bresson image of Muslim women praying on a mountain peak in Kashmir (above) that first made Bryn realise that cameras could be used for art and inspired him to become a photographer. And it was what Cartier-Bresson called the 'conditioned instinct' of being able to capture something in a fraction of a second that Bryn believes gives photography a sense of actuality that no other art form has. **AP**

'Everybody thinks they can take pictures, and that it's easy to do if they have the right camera'

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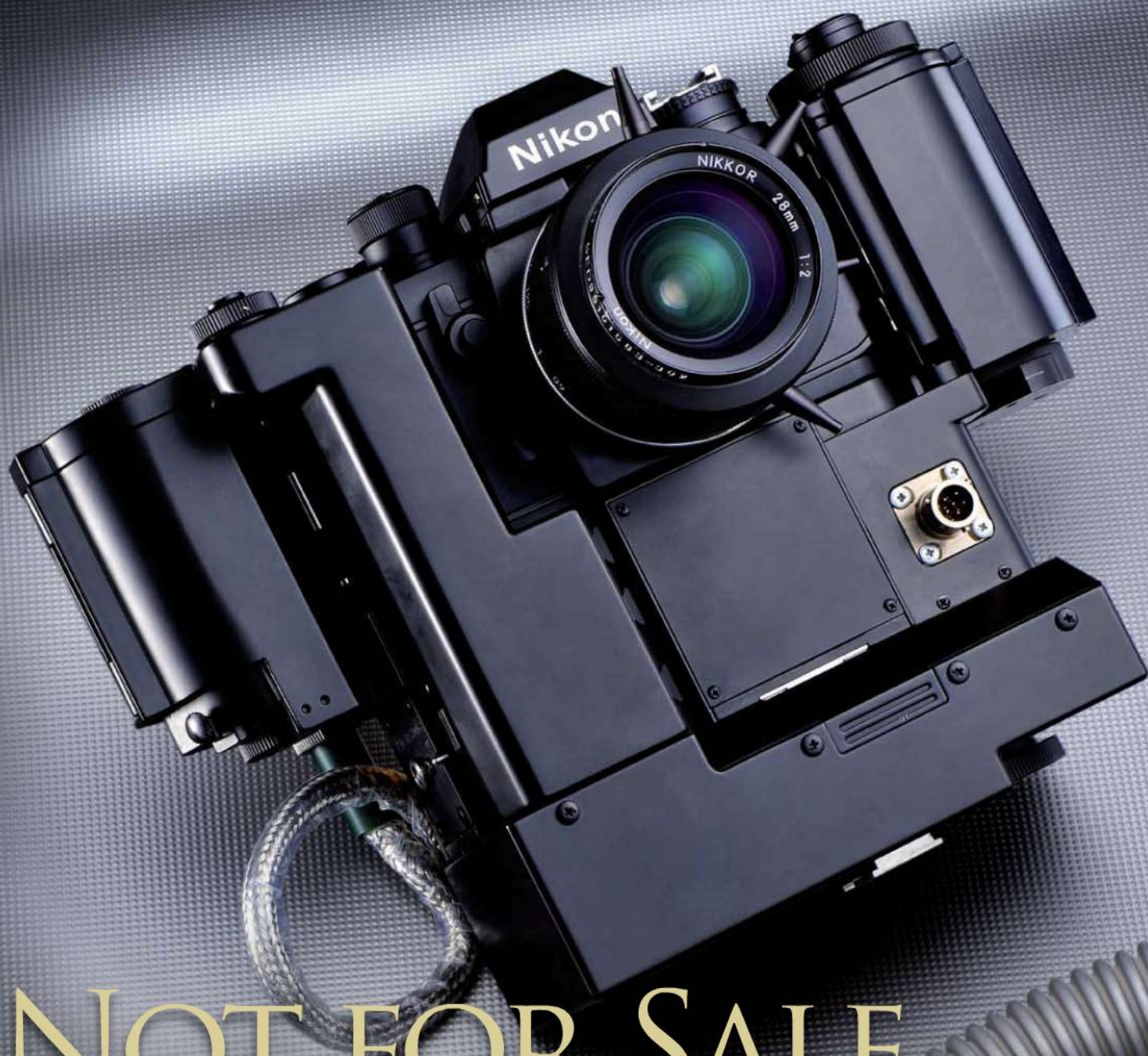
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BRASSAI was a unique figure in 20th century photography. At different times in his life he was a journalist, sculptor, film-maker and artist, but his greatest achievements were in photography. He shot portraits, nudes, street scenes and graffiti, and is most celebrated for chronicling and mythologising Parisian life in the 1930s, when he became, in the novelist Henry Miller's words, 'the eye of Paris'.

Although he lived in the French capital for most of his life and is strongly associated with the cultural life of the city, Brassai was born in the small town of Brassó, which was then in Hungary. His real name was Gyula Halász, but he later adopted the name 'Brassai', which translates as 'from Brassó'.

When he arrived in Paris in 1924, Brassai had already trained as an artist in Budapest, but he began working as a journalist for newspapers and magazines. He had little interest in photography until he met fellow Hungarian André Kertész in 1926 and was shown what the medium could achieve. He accompanied Kertész on several assignments, but didn't begin shooting his own photographs until 1929. After buying his first camera in that year, he quickly established an impressive portfolio of work.

Brassai was particularly interested in photographing at night, in and around the streets of Paris. He wanted to explore the secret life of the city, far from the well-known tourist sites. He particularly concentrated on people on the margins of society, including prostitutes, criminals, entertainers and transvestites, as well as capturing atmospheric empty street scenes. His early work was shot on glass plates and could only carry a maximum of 24 of these plates on any of his night-time forays.

Although these images of Parisian people have the appearance of spontaneous documentary work, Brassai openly admitted that many were discreetly arranged or even carefully posed using his friends. He worked in this way partly for technical reasons because when he shot at night, he had to use a tripod to hold his bulky camera and for interior scenes he used a magnesium flash. People could hardly be unaware that they were being photographed, making spontaneous interior photography difficult.

However, Brassai's first collection of Paris photographs, published in the 1933 book *Paris by Night*, captured the spirit of the Parisian underworld of that period. The book, which was scandalous in its time, became internationally

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Brassai 1899-1984

Brassai's photographs of Paris mythologised a city that, for him, was a constant source of inspiration. **David Clark** looks at his prolific career

Left: Self-portrait of Brassai taken in the lab during the 1930s

Right: 'Lovers in a small café in Paris – Place d'Italie', taken in 1932



© JACQUES FAUDON COLLECTION CENTRE POMPIDOU DIST. RMN/AGF BRASSAI ESTATE - RMN

'When he arrived in Paris in 1924, Brassai had already trained as an artist in Budapest'



'Open gutter' from Brassai's book *Paris by Night*, 1933

'Brassai's work brought him to the attention of artists working in Paris and he became friends with Picasso, Dali and Matisse'



© ADAM KZEPKA/COLLECTION CENTRE POMPIDOU. DIST. THE BRASSAI ESTATE - RMN

famous and influenced Bill Brandt (his book *A Night in London* of 1938 was inspired by Brassai's book).

Although some people saw links between Brassai's work and the Surrealists of the period, he kept his distance from that movement. 'People thought my photographs were "Surrealist" because they showed a ghostly, unreal Paris, shrouded in fog and darkness,' he wrote. 'And yet the surrealism of my pictures was only reality made more eerie by my way of seeing.'

Brassai's work brought him to the attention of artists working in Paris during that period and he became friends with Picasso, Dali and Matisse. Picasso asked him to photograph his sculptures and the results were published in *Minotaure* magazine. It was the first of numerous assignments for this Surrealist journal and the beginning of a long friendship with the artist.

Brassai began using a Rolleiflex in 1935, which allowed him to work spontaneously using unposed subjects. He continued producing books on Parisian life for many years, including *Camera in Paris* (1949). However, he also photographed a variety of other subjects while on assignment for magazines such as *Picture Post*, *Life* and *Vu*. His most regular employer was *Harper's Bazaar*, for which he undertook a series of portraits of artists from 1937-1960.

He stayed in Paris during the Second World War when the Germans occupied the city, although he was unable to take

or sell his photographs as he refused to complete an application for a photography permit. When the war ended he returned to photography, working for the re-formed Rapho agency with colleagues including Robert Doisneau and Edouard Boubat.

While he continued to photograph in the years that followed, Brassai sought out other ways to express himself artistically and spent long periods doing sculpture, drawings, poetry, film-making and set designs for ballets.

In 1960 he published *Graffiti*, a book that resulted from his long-term fascination with this 'outsider' art form. Although other books featuring Brassai's photography were published after *Graffiti*, notably *Conversations with Picasso* (1964), he stopped shooting any new photographic work, instead preferring to concentrate on his other interests.

Although Brassai made a significant contribution to photography as an art form, he had reservations about it. 'Photography is really only a starting point. Even when completely successful, I am somehow not completely satisfied by it,' he noted in 1937. At the same time he also acknowledged that 'photography has allowed me to come out of the shadows by showing what I see.'

However, in 1978, he wrote: 'Isn't it the case that each person's life is like the delta of a great river, the branches representing all the possible directions our lives can take? In the end, I see no reason to regret that the widest branch of the river of my own life has been photography.' **AP**

BOOKS AND WEBSITES

Books: *Brassai: No Ordinary Eyes* by Alain Sayag and Annick Lionel-Marie (Thames & Hudson) contains more than 300 of the photographer's images from throughout his career, plus insights from Brassai's own writing and other commentators. His 1933 book, *Paris by Night*, is still in print and published by Bullfinch Press.

Websites: There is no official Brassai website, but information and links can be found on www.wikipedia.com and a selection of images are available on www.masters-of-photography.com.

Biography

1899

Born Gyula Halász on 9 September in Brassó, Transylvania, Hungary (now Romania)

1917-18:

Serves in the Austro-Hungarian army

1918-19

Spends a year studying at the Academy of Fine Arts in Budapest

1924

Moves to Paris, where he works as a journalist for newspapers and magazines

1929

Shoots his first photographs with a borrowed camera. Later that year he buys a Voigtlander folding-plate camera

1932

Adopts the pseudonym 'Brassai' after the name of his home town

1933

Publishes his most famous book *Paris by Night*. Meets Picasso and photographs his sculptures for the Surrealist journal *Minotaure*

1937

Becomes a regular contributor to *Harper's Bazaar* magazine

1949-60

Travels widely around Europe and the USA while on assignment for *Harper's Bazaar*

1956

His film, *As Long as There are Animals*, wins the 'Most Original Film' prize at the Cannes Film Festival

1960

Publishes his long-planned book, *Graffiti*

1976


Made a Chevalier of the Legion of Honour, France's highest civilian award

1979

Major retrospectives of Brassai's work are held in London and New York to celebrate his 80th birthday

1984

Dies in Beaulieu-sur-Mer on the French Riviera, on 7 July

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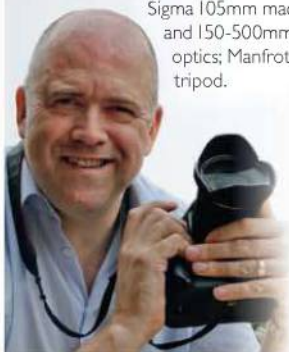
Dave Whenham

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AGE: 51

EQUIPMENT: Canon EOS 5D Mark II and EOS 40D bodies with Canon 17-40mm and 24-105mm L-series, and Sigma 105mm macro and 150-500mm optics; Manfrotto tripod.



Student introduction

When did you first get into photography?

Encouraged by my father's interest in photography, I first picked up a camera – a battered Zenith E SLR – as a teenager back in the late 1970s. In those days black & white photography was an economic necessity, but that love for mono images has never left me.

What made you decide to enrol on the course?

I started to use digital equipment in 2007. The immediacy of digital imaging and the

fact that I could process my images with a degree of predictability and consistency grabbed me from the start. It was this latter element that led me to the SPI course. Probably like many others I'd learnt some really great techniques by rote, but had not fully understood why they worked – which makes it harder to adapt the technique. The Diploma in Digital Photography has given me just what I was looking for, and during the course I've seen my technical skills improve markedly.

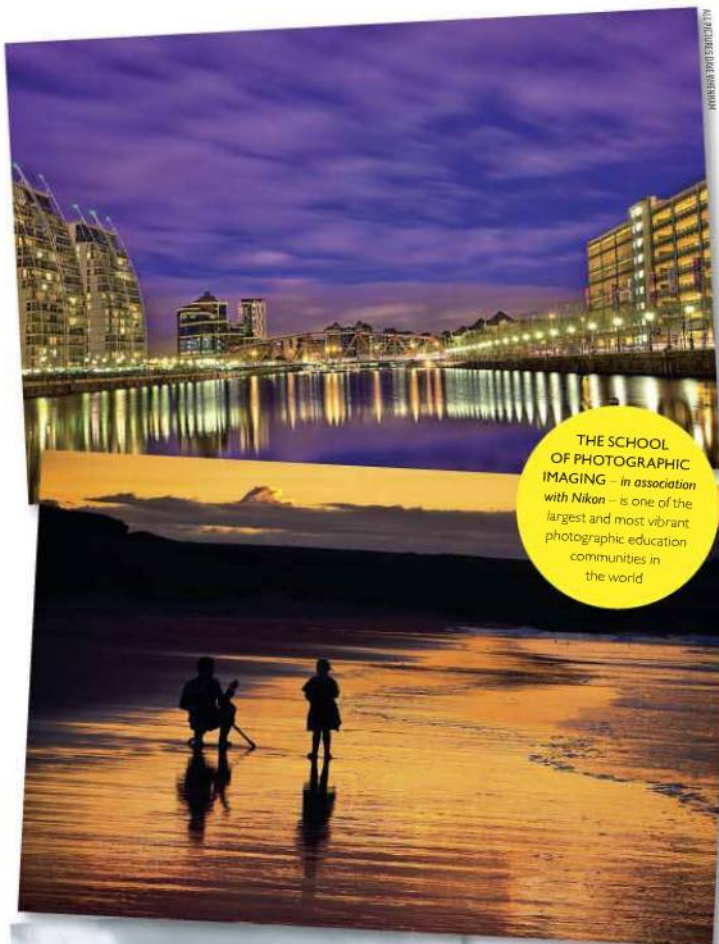
Why do you enjoy photography?

Photography provides a wonderful antidote to a very stressful and sometimes unfulfilling day job. For me it is the perfect combination of the technical and the artistic. I enjoy the challenge of working out how to get the best from my kit. The icing on the cake comes when others, and not just friends and family, appreciate and enjoy my photography.

Over the past couple of years I have made some really good friends through my photography. We regularly meet up and shoot together when time permits, and regardless of the weather we always have a tremendous day out. We even take the odd decent snap on the way!

What is your proudest photographic moment?

Last year was a real milestone year for me photographically, as I had photographs reproduced in several magazines and also picked up a couple of competition prizes in the latter half of the year. This year has also started well, having completed my Diploma and having an image chosen for the *Appraisal* feature in *AP*. While I'm realistic enough to know that very few people can make a living from their hobby, it would be nice over the next couple of years if I could earn something to pay for the next 'essential' piece of kit!



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At the heart of the image

Summing up

WE SAY: We are very impressed with the progress Dave has made both as an instinctive photographer and from a technical point of view. This portfolio is well ordered, nicely printed and (with the exception of the couple that are a little pixelated) the images look great. His notes are pertinent and readable, and the technical information is sufficient for us to see exactly what he's done with the pictures. Excellent work, Dave.

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And He said
"Let there be light".
And thus began
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Canon

1 Jan de Brauw

Devon 43pts
Nikon D700, 50mm,
1/160sec at f/2.8, ISO 250

♦ Jan loves taking portraits and couldn't resist this shot of his daughter during a trip to the park, which was marred by rain. 'The heavens opened, so I did an about turn,' says Jan. 'The image was taken when Scarlett looked out of the window, hoping to see the playground, but was disappointed to see we were back home.'

Judges say Jan's image tells the story of one person's experience with bad weather and illustrates perfectly the type of creative and technically superb images that we love so much. Jan's over-the-shoulder composition puts the viewer in the car with him, and his isolated focus on his daughter's hood draws your attention to her frustration.



3 Paul Whiting

Hampshire 41pts
Canon EOS 5D

Mark II, 70-200mm, 1/4sec at f/16

♦ Paul was on holiday in Tuscany, Italy, and had gone off with the intention of capturing a sunset at this well-known location. Instead of dramatic reds, however, he was met with the drama of an impending storm. 'I didn't get the fiery colours I was after, but I did get these amazing clouds and the last sunlight just before the heavens opened. **Judges say** The fact that Paul didn't get a sunset shot makes this image of a well-known scene even more interesting. We love the sense of scale and range of tones. His decision to convert to black & white was a wise one.'



2 Dan Deakin

Derbyshire 42pts
Nikon D50 modified for infrared,
18-70mm, 1/90sec at f/5.6, ISO 400

♦ Dan, a surgeon with the NHS, was walking with his wife near their house when he persuaded her to jump in a puddle. 'She was soaked anyway,' he says, 'and it helps that she was a fairly decent hurdler a few years ago.' Dan was using his infrared-modified DSLR, as it 'seems to excel on overcast, cloudy days. You seem to get a lot more contrast and texture in the sky than you would get on a standard DSLR. Additionally, the normally bright sky is toned down a bit with infrared.'

Judges say Wonderful composition and exposure, framed and timed just right. This is a fantastic result.





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In round 2 you showed us the best of the
worst of what Mother Nature has to offer

Jan de Brauw, of Devon, wins first place in our **Rain and bad weather** round of APOY 2010. Jan will receive Canon's brand-new 18MP EOS 550D with EF-S 18-135mm f/3-5.6 IS lens. Ideal in low light, the EOS 550D offers an ISO range of 100-6400 – expandable to 12,800. Other features include Full HD movie capability, a 3in LCD and a Quick Control screen. Also included is Canon's BG-E8 battery grip, worth £159.99, making the total prize worth £1,259.98.

Our second-placed winner is **Dan Deakin**, of Derbyshire, who will receive Canon's PowerShot G11 compact camera, worth £599. Designed for exceptional image quality and professional levels of flexibility, the PowerShot G11 combines a 10MP high-sensitivity sensor, a wideangle 5x 300mm lens (28mm-140mm equivalent) and a 2.8in vari-angle LCD.

Paul Whiting, of Hampshire, finished third in the round and receives Canon's 10MP PowerShot A495, worth £139. The A495 boasts 3.3x optical zoom and a Smart Auto Mode, which uses Scene Detection Technology to determine the shooting scene from subject brightness, contrast, distance and hue.

Amateur Photographer of the Year 2010

APOY 2010 is off to a flying start, with a staggering number of entries and different interpretations of the theme. The quality has left our judges flummoxed in trying to pick a shortlist.

After two rounds, we're starting to see movement on our leader board. With his second-placed finish this round, **Dan Deakin** jumps to the top spot, followed closely by **Michael Lainchbury** and **Martin Greskovic**. Don't worry if you didn't make it this time as there is still plenty of time to catch up – but to make up ground you need to keep entering.

Watch out for results of round 3, **People in their environment**, in AP 29 May, and next week we announce round 4.

1	Dan Deakin	74pts	7	Chris Aldred	40pts
2	Michael Lainchbury	66pts	8	Paul Tomline	39pts
3	Martin Greskovic	62pts	9	Sean Slevin	38pts
4	Jan de Brauw	43pts	10	Peter Phillips	37pts
5	Ricardo Alarcon	41pts	10	Brian Lavery	37pts
5	Paul Whiting	41pts	10	Rod Pye	37pts





4 Chris Aldred Essex **40pts**
 Canon EOS 5D, 15-30mm, 2secs at f/22
 'Storm over Black Mount' **Judges say** While the lightning and dark clouds are dramatic, it's the motion in the grass that make this image stunning and puts you in the scene

5 Sean Slevin Co Wexford, Ireland **38pts**
 Canon EOS 500D, 70-300mm, 1/20sec at f/4, ISO 100
 Self-portrait **Judges say** Very well composed, and the slower shutter speed has emphasised the movement of the rain

6 Brian Lavery Surrey **37pts**
 Canon EOS 5D, 24-105mm, 1/2000sec at f/6.3
 'Starling caught in avalanche' **Judges say** Brian has captured a brilliant stop-motion shot with stunning depth and contrast

7 Rod Pye Ontario, Canada **37pts**
 Canon EOS 5D, 24-105mm, 1/60sec at f/8, ISO 100
 'Zanzibar, during a rain storm' **Judges say** Rod's perfect exposure has captured wonderfully muted colours. We love the simplicity

8 Anthony Hooper Hertfordshire **36pts**
 Canon PowerShot SX100 IS, 1/8sec at f/2.8, ISO 250
 Storm over Cabrières, Hérault, France **Judges say** A perfectly timed shot with plenty of drama. Well done

9 Kevin Murray Roxburghshire **36pts**
 Nikon D300, 10-20mm, 1/1250sec at f/10
 Fleetwith Pike, Lake District **Judges say** Shooting in snow and strong light is always difficult, and Kevin has done amazingly well here. We also love the trail of footprints

10 Endre Szabo Budapest, Hungary **35pts**
 Nikon Coolpix 4300, 1/1000sec at f/13
 'Fly in the rain' **Judges say** Stunning clarity and colour. Endre has got incredibly close

11 Martin Greškovič Slovakia **35pts**
 Nikon D80, 17-50mm
 'Rain in my garden' **Judges say** Martin has composed a wonderfully abstract, artful image that also retains a classic timeless quality. We love the sepia tone

12 Matthew O'Brien Dublin, Ireland **35pts**
 Canon EOS 5D, 17-40mm, 1/400sec at f/13, ISO 800
 Gale-force winds sweeping over a lake **Judges say** In Matthew's dramatic picture you can almost feel the cold winds. Well done

13 Michael Marsh Kent **35pts**
 Canon EOS 5D Mark II, 24-105mm, f/4, ISO 3200
 'My son James on a country track' **Judges say** Michael showed great skill in turning his car headlights on his son to create this eerie silhouette

14 Nigel Flory Lancashire **35pts**
 Nikon D40, 10-20mm, 1/250sec at f/8, ISO 200
 Snow drift **Judges say** Nigel showed great foresight in returning to this scene when the sun was low. Very moody

15 Scot Masterton Midlothian **35pts**
 Pentax K200D, 10-20mm, 1/20sec at f/9
 'Winter sunrise over Loch Cill Chriosd, Isle of Skye' **Judges say** Stunning colour, lines and reflections make this a very powerful image

Round 2 results Rain and bad weather

16 Adam Hirons Devon **34pts**
 Canon EOS 40D, 18-55mm
 Walker with umbrella, viewed from above **Judges say** Great use of black & white. We love the texture Adam has captured

17 Michael Lainchbury London **34pts**
 Nikon D90, 18-105mm, 2secs at f/11, ISO 400
 Bunny Park in Hanwell, London **Judges say** We love the mood and how the faint light has created shapes and outlines telling you what this scene actually is

18 Michal Wojczulis West Yorkshire **34pts**
 Fujifilm FinePix S5 Pro, 30mm, 1/57sec at f/1.8
 'My son enjoying beautiful weather during our holiday last year' **Judges say** Lovely colour, great light and a fantastic angle

19 Aindreas Lynch Co Kildare, Ireland **33pts**
 Canon EOS-1D, 17-40mm, 1/15sec at f/14
 Carton Estate in Co Kildare, Ireland **Judges say** A new take on the traditional lone tree. We love the bright tones and how the footprints give interest to the foreground

20 Arpna Mehta Surrey **33pts**
 Pentax Optio S5i, 1/100sec at f/2.6, ISO 80
 'A rainy afternoon, sipping a cup of tea and watching the world go by' **Judges say** We like Arpna's unusual angle and how it places you right in the middle of this scene

21 Bill Hall Derbyshire **33pts**
 Nikon D300, 16-85mm, 1/125sec at f/5.6, ISO 400
 Red deer in snowstorm **Judges say** Bill's fast shutter speed has frozen the falling snow and created a more dramatic image

22 James Clegg Gloucestershire **33pts**
 Olympus E-510, 14-42mm, 60secs at f/22, ISO 100
 Local maize field after harvest **Judges say** Great use of b&w to emphasise the impending storm

23 Rob Smith Norfolk **32pts**
 Sony Alpha 700, 50mm, 1/500sec at f/22, ISO 1000
 Woman walking in the park **Judges say** Rob has captured outstanding depth due to his strong leading line, and the mist creates the perfect mood





24 Steve Mepsted London **32pts**
 Samsung GX-20, 18-55mm, 1/30sec at f/13
 'Memorial in Kensal Green Cemetery, London' **Judges say** Perfect light and exposure. We love the texture that Steve, our 2008 APOY winner, has managed to capture

25 Steve Webb West Midlands **32pts**
 Olympus E-400, 17.5-45mm, 15secs at f/11, ISO 100
 River Thames, Richmond, Surrey **Judges say** We love the tranquillity of this shot, which is accentuated by the muted blue

26 Alex Ulivi Isle of Arran **31pts**
 Canon EOS 40D, 30mm, 1/400sec at f/1.4, ISO 100
 'Road Closed' **Judges say** Alex has captured stunning depth of field and made great use of leading lines

27 Des Gardner Birmingham **31pts**
 Nikon D300, 18-70mm, 1/80sec at f/11
 Rain storm **Judges say** Des has made a wonderfully dramatic image, aided by stunning contrast

28 Jon McGovern Derbyshire **31pts**
 Nikon D60, 10-20mm, 1/50sec at f/8
 'The negative emotions associated with weather' **Judges say** Jon has captured a nice range of tones and created an intriguing abstract portrait

29 Tammy Pratley Oxfordshire **31pts**
 Canon EOS 500D, 180mm, 1/250sec at f/5.6, ISO 320
 'My sister's umbrella after she had walked back from the shops during a torrential downpour' **Judges say** A nice graphic image that is abstract, yet recognisable. We like the symmetry

30 Paul Broadbent Lincolnshire **30pts**
 Mamiya 645 Super, 150mm
 'Sledging' **Judges say** This is a beautiful picture that really captures the time and place in which it was taken



APappraisal



Expert advice, help and tips from AP Editor **Damien Demolder**

Cropped



Sunset over Mount Kinabalu

Matthew Bissmire

Canon EOS 450D, 55mm,
1/20sec at f/5.6, ISO 800

MATTHEW says that he first took up photography about ten years ago when he went on a trip of a lifetime. Everyone wants to record their memories of such a trip, and it seems that many people start out in photography in this way.

This picture was taken in Borneo, from the top of Mount Kinabalu, just above the cloud line. The fact that he is above the clouds, but with his feet on the ground, is what makes this picture so amazing. We've all looked out of a plane window and appreciated a sunrise or sunset above the clouds, but while they are spectacular, the key thing here is that we have trees in the bottom right-hand corner, which grounds us firmly. As the treeline ascends, we're aware that we are not above the mountain, but on it. The sky is spectacular and I love the cloud formations in the lower part of the picture, which are echoed by the shape of the trees to give us a great sense of harmony.

My only concern is that while the

Original



bottom part of the picture is full of detail and excitement, and the middle section is full of beautiful colours, the top section is just a little plain and blank, and sitting just a bit too high. I've therefore suggested a crop to take off this top section and to slice through a bit of the bottom to get rid of that bright cloud in the bottom left. I chose a 16x9 crop, which gives a nice widescreen movie format and adds a sense of romance

to the image. The picture seems to me to be a natural widescreen image, and so when trying to fit a scene like this into a normal frame there will always be bits left over. By trimming these away, we can concentrate the eye on the most interesting parts of the picture. I also noticed that some of the trees are a little soft, so I applied some sharpening.

It really is a fantastic image, which you can sit and look at for a very long time, and that's why it's my picture of the week.

WIN

Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher* to spend on photobooks from Jessops' online service at www.jessops.com.
*UK residents only

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned

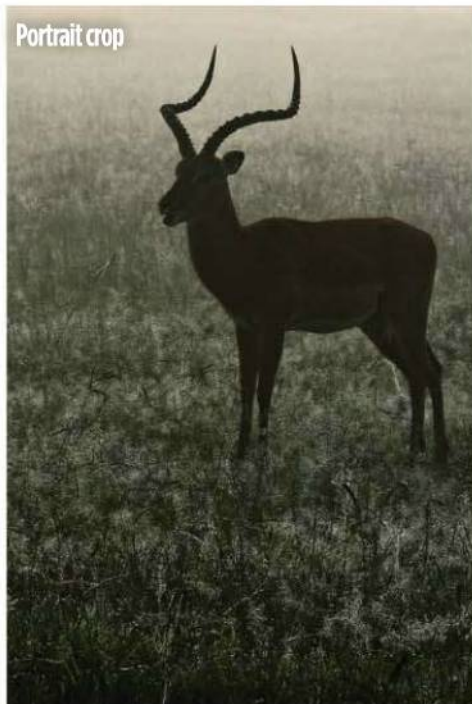
PICTURE
OF THE
WEEK

JESSOPS
Advice for life

Original



Portrait crop



Landscape crop



Impala

Dr Sanjoy Basu

Canon EOS 20D, 70-200mm,
1/500sec at f/16, ISO 400

SANJOY has sent me a collection of images he took in Kenya, and I picked out this fantastic picture of an impala in a dewy field first thing in the morning.

The mist is lifting off the ground with a marvellous atmospheric effect, while this fine-looking beast is posing nicely right in the middle of the frame. It is the animal's semi-silhouette that works so well here. Unfortunately, Sanjoy has positioned the impala right in the centre of the frame, which is a compositional technique that is rarely absolutely satisfactory. Also, while it is nice that we are able to see some of the animal's

TOP TIP

When photographing subjects against uniform backgrounds, try alternative compositions, such as landscape or upright, and place the subject in other parts of the frame

surroundings, I think we are seeing a bit too much of them.

The things that work best for me in this picture are that sense of semi-silhouette and the backlit dew on the grass that sparkles like little jewels. I've therefore suggested a couple of crops that will make the impala occupy a little more of the frame and allow us to concentrate attention on the animal.

In the landscape crop, I've shifted the frame so the impala sits on the right-hand third of the picture, and we can see now that it is clearly the dominant element in the scene. I've also used the Curves tool to put a little contrast into the picture, because while it is nice and atmospheric it lacks a bit of depth. Adjusting the midtone contrast keeps that sense of silhouette, but avoids clipping the highlights and shadows. It also helps to lift the droplets of dew, giving the picture that little bit extra impact.

My other crop is portrait shaped and zooms right in on the animal, allowing us to see the dew much more clearly in the foreground and creating a bit of a Bambi fantasy effect. Even though I've cropped right in, it still has all the elements of interest in the mist, the dew and the silhouetted animal, so nothing's really changed except for where the impala is standing in the frame. I suggest that when you shoot this kind of picture you try lots of different crops, shifting the frame around to position the animal in different areas. This is a great shot, nicely seen and captured; Sanjoy just needs to get his composition right and introduce an appropriate level of contrast to really make his pictures sing.

Original



Corrected



Southwold Pier

Michael Kemp

Canon EOS 400D, 17-50mm,
1/400sec at f/10, ISO 200

CURVILINEAR distortion and wideangle perspective distortion are two issues we should usually try to avoid, especially when photographing subjects with square edges, straight sides and right angles as this is when such distortions are most likely to show. Michael has sent in a selection of pictures he took of the wonderful Suffolk coast using his camera's black & white mode on the red filter setting. The result is

some fantastic, dramatic and classic seaside pictures of beach huts and fishing boats. The red filter turns the blue sky dark while keeping a nice uniform tone that allows plenty of midtone contrast, which gives the pictures bags of impact.

I've selected this shot of Southwold Pier as it shows the dangers of using wideangle lenses with regular subjects. Michael has shot with his camera and wideangle lens not quite straight and tilted up slightly, and at a relatively short focal distance. This has created barrel distortion in the centre of the frame, which means the straight lines in the image bow out in the middle. I've therefore used the Lens Distortion filter in Photoshop

to neutralise the barrelling, and then used the Vertical Perspective tool to try to make the edges of the picture stand up straight.

As you can see from the benches on the left-hand side of the picture, the flat end of the bench is just not square, and the bottom is spreading out and the verticals are converging. On the other side, the supports for the roof of the tower are leaning towards the top of the picture. It therefore needed to be rotated and a little distortion correction added to straighten up the picture. The only real answer, though, is not to use a wideangle lens, particularly the wide end of a zoom lens, when taking this sort of picture otherwise you will get barrel distortion.

TOP TIP

When using wideangle lenses, even for natural subjects, keep your camera absolutely level – unless you're looking for an exaggerated wideangle effect

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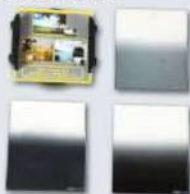


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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



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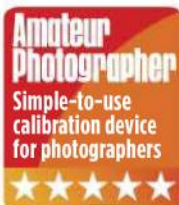
For more information visit www.datacolor.com

DATACOLOR'S Spyder is one of the most popular monitor-calibration devices available. The Spyder 3 Express is a budget version of the original Spyder 3 that was awarded five stars out of five when it was reviewed in AP 12 January 2008.

Using the device is straightforward, as you simply install the software, plug the Spyder in to your computer's USB socket and run the program. After leaving it to measure the colour and contrast of your screen, a colour profile is created that is automatically loaded when your computer starts up. This should help ensure accurate colour rendition, which is vital when editing photos.

Spyder 3 Express has a simplified version of the original software, and unlike the Elite version of Spyder 3 it lacks the ability to calibrate projectors. However, I found that it made quite a difference to my laptop display, which had been set so that it was a little too bright. At around £80, Spyder 3 Express is excellent value for money and is simple enough that even the least technically minded person can quickly and easily calibrate their computer screens.

Richard Sibley



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PAPER Mill Direct is a UK paper manufacturer that supplies inkjet photo paper to a number of other inkjet paper brands. It also sells its products to the public online at www.papermilledirect.co.uk.

Among the range of specialist papers available is the Double Sided Pearl inkjet paper, which weighs 260gsm and is suitable for making pages for photobooks. The pearl finish produces a good level of contrast and has a softer shine than the speckled high-gloss finish of the PermaJet Ultra Pearl paper we reviewed in AP 27 March.

Although the paper can be printed on both sides, I noticed a couple of very fine lines where the printed image has been marked as it has been fed through the printer. If you are printing on both sides I strongly recommend cleaning your printer's rollers so that they are free from dust and grit, and allow time for the ink to cure before printing on the reverse.

Unfortunately, Paper Mill Direct does not supply ICC profiles for its paper. However, I got good results using generic Epson paper settings for the Epson Stylus Photo R2400 printer. For best results I recommend using a print-calibration device or service to create a custom ICC profile for the paper and your printer. **Richard Sibley**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

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We compare the current crop of £500 DSLRs to find the best option for enthusiast photographers.

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Canon's high-speed, 16-million-pixel, APS-H-format DSLR is put to the test.

Plustek OpticFilm 7600i SE

Could Plustek's OpticFilm 7600i SE be the perfect scanner for archiving 35mm film images? We find out.

Panasonic Lumix DMC-G2

We test Panasonic's latest Micro Four Thirds camera featuring its new touchscreen.

Photoshop CS5

What more can Photoshop do? We take a look at the latest version, CS5.

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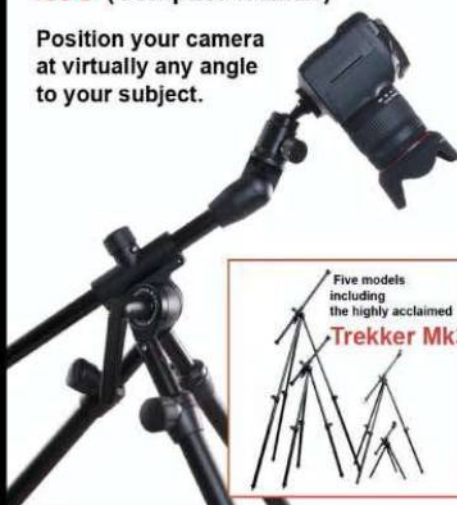
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Leica X1

A compact camera from a prestige brand such as Leica always attracts attention, yet its APS-C-format sensor makes the **X1** even more enticing

Angela Nicholson
Technical editor



WHILE a full-frame sensor of 35mm film proportions is seen by many as the most desirable option for DSLRs, an APS-C-sized device is akin to the Holy Grail for compact models. Whereas full-frame DSLRs are now available from the mainstream manufacturers at a relatively affordable price, until now only Sigma, which is much better known for its lens production than its digital camera manufacturing, has offered a compact camera with an APS-C-format sensor. Although it has its loyal devotees,

the fact that Sigma has opted to use a non-standard sensor from Foveon may have restricted its compact cameras' popularity. The introduction of the X1 by Leica means that there is now an APS-C-format compact digital camera available from a manufacturer steeped in both camera and lens-production history. In photographic circles, the name Leica provokes a similar reaction to the Rolls-Royce, Bentley or Bugatti monikers among the motoring fraternity. It evokes an expectation of high build quality, excellent optics and superb images at a marriage-threatening price. The £1,395 X1, therefore, has a lot to live up to, but if it can deliver what we hope, the air could be ringing with the sound of smashing piggy banks.

AT A GLANCE

LEICA X1 COMPACT CAMERA

- 12.2 million effective pixels
- APS-C-sized sensor
- Fixed 24mm f/2.8 lens (equivalent to 36mm)
- DNG raw format
- Street price approximately £1,395

FEATURES

As I mentioned earlier, the stand-out feature of the Leica X1 is its APS-C-sized CMOS sensor, which has an effective pixel count of 12.2 million. As a compact camera it also has a fixed lens: a Leica Elmarit 24mm f/2.8 Asph that consists of eight elements in six groups with one aspherical element. This lens produces images approximately comparable to a 36mm optic on a 35mm camera. Its moderately wide angle of view is a logical compromise between a 24mm equivalent optic and a standard 50mm lens.

In keeping with its enthusiast and pro-level status, the X1 offers manual, aperture-priority and shutter-priority shooting in addition to program mode. Unusually for a compact camera, the aperture can be adjusted in $\frac{1}{3}$ EV steps from f/2.8-f/22. Shutter speed, however, ranges between 30secs and 1/2000sec and can only be set in whole stops. There are no automatic scene modes to tailor the image to a particular subject – a fact unlikely to faze many enthusiast photographers.

Thoughtfully, Leica has opted to use the DNG raw-image format for the X1. These files are compatible with a wide range of image-editing software packages without the need for updates. Even better, though, is that the price of the X1 includes a free download of Adobe Photoshop Lightroom 2.1, which many professional photographers use to process images. Conveniently, images may be captured as either

raw or JPEG files, or as raw and JPEG simultaneously.

When set to its high continuous shooting speed, the X1 can capture JPEG images at a rate of 3fps, which is not far off what is possible with some entry-level DSLRs. The camera isn't really designed for sports photography, but it can sometimes be useful to shoot continuously when photographing everyday life. The burst depth, at six images, is the same whatever the selected file format.

The X1 doesn't have an extensive feature set – there's no video mode or viewfinder, for instance – but there is a small built-in flash, a hotshoe for attaching any of the current range of Leica flashguns, an image-stabilisation system that captures and merges two images automatically, and a 2.7in, 230,000-dot LCD screen that provides a Live View of the scene. Those who feel the need for a viewfinder must invest in the optional 36mm brightline optical device, which retails for £250. The X1 may not be flashy or offer a huge collection of exposure modes, but it is designed to let photographers who understand how to take control of a camera get on with the business of composing images.

7/10

BUILD AND HANDLING

The X1 is one of those cameras that brings a smile to your face when you first hold it. As it is made from metal, it feels built to last, with a comfortable, well-balanced and reassuring weight about it. It feels well made and the design links to the Leica M series are clear.

Although it has quite a minimalist look, the controls that enthusiasts demand are all present and within easy reach. Two dials on the X1's top-plate, each with an 'A' (automatic) setting, allow the user to select shutter speed and aperture values. When 'A' is selected on both dials, the camera is set to program mode. Setting the automatic option on just the shutter speed or the aperture dial sets the camera to aperture-priority or shutter-priority mode respectively. It's a simple and elegant solution that allows the photographer to set the exposure without the camera being powered-up. Helpfully, the exposure settings can also be displayed on the LCD screen, so they can be viewed while the scene is composed.

Leica has continued the elegant design of the X1 on its rear, with a neat array of rectangular buttons to the left of the LCD screen and four navigation buttons to its right. The latter controls also provide access to the exposure compensation, self-timer, flash and focusing options. These buttons are surrounded by a slim wheel that rotates to enable the user to scroll through the options displayed on the monitor. It's much quicker to use than repeated button pressing.

When I first used the X1, I was concerned that there appeared to be noticeable shutter lag. However, after a little experimentation and alternating between manual and autofocus during this test, it became clear

Facts & figures

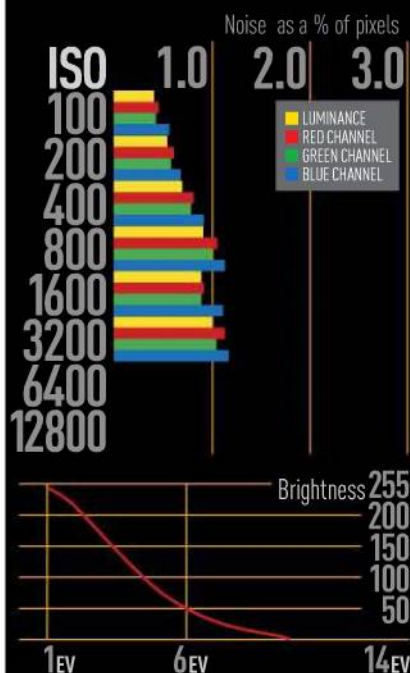
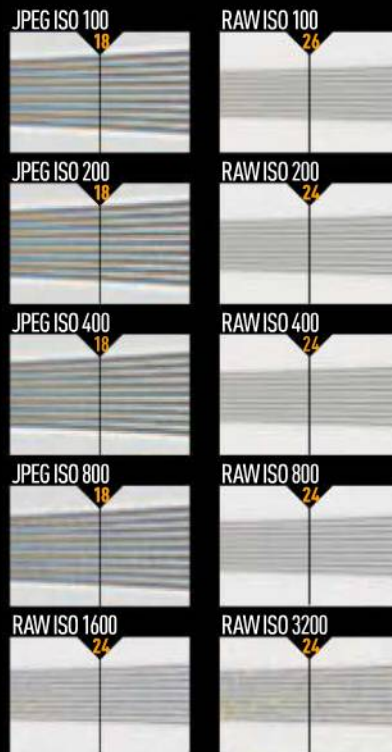


RRP	£1,395
Sensor	CMOS with 12.2 million effective pixels
Output size	4272x2856 pixels
Lens	Leica Elmarit 24mm f/2.8 Asph (equivalent to 36mm on 35mm format)
File format	Raw (DNG) + JPEG simultaneously, JPEG
Compression	Two-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30secs-1/2000sec in 1EV steps
Max flash sync	1/2000sec with built-in flash
Aperture	f/2.8-f/22 in 1/3EV steps
ISO	ISO 100-3200 in 1EV steps
Exposure modes	Program, aperture priority, shutter priority, manual
Metering system	256-area intelligent multiple metering, centreweighted and spot
Exposure comp	+3EV in 1/3EV steps
White balance	Auto, 5 presets, plus 2 manual, fine adjustment along amber/blue, green/magenta axis and Kelvin values
White balance bracket	No
Colour modes	Film modes: Standard, Vivid, Natural, B&W Natural, B&W High contrast may be applied to JPEG images
Drive mode	Max 3fps in Continuous High, for up to 6 raw (DNG), 6 JPEG or 6 raw + JPEG files
LCD	2.7in TFT with 230,000 dots (approx 76,600 pixels)
Viewfinder type	Optional optical device
Focusing modes	Manual or single-shot AF
AF points	195 individually selectable points, or automatic selection of one of 11 points. These 11 points can also be grouped into 5 collections to target the focus area
AF assist	Yes, built-in lamp range approximately 3m
DoF preview	No
PC socket	No, but the in-built flash can be set to act as a trigger for slave flash units in a studio situations
Built-in flash	Yes – GN 5m @ ISO 100
Cable release	No
Memory card	SD and SDHC
Power	Rechargeable D-LI50 Li-Ion battery
Connectivity	USB 2.0 Hi-Speed
Weight	615g (without battery or card/s)
Dimensions	141.5x101x70mm

LEICA CAMERA LIMITED, Davy Avenue, Knowlhill, Milton Keynes MK5 8LB. Tel: 01908 256 400.
www.leica-camera.co.uk

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using matching 105mm macro lenses. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



UNDERSTANDING THE GRAPH This graph shows the brightness values recorded by the test camera when it is used to photograph a stepped gradation wedge. The wedge has transmission values in 1/2EV steps ranging from 0 to 12EV. The camera's exposure is set so the 12EV section in the wedge has a brightness value of 255. Software analysis of the image then determines the recorded brightness values of all the other steps and calculates the camera's dynamic range.



that the delay between pressing the shutter release and the image being captured is the result of the camera's often sluggish AF response and not shutter lag. My initial analysis of the situation was confused by the poor visibility of the screen in the bright shooting conditions.

The X1 is also sometimes troubled by slow processing and the LCD often displays the message 'Data Transfer!' for around a second after shooting, before it clears and another image can be composed.

8/10

RESOLUTION, NOISE AND SENSITIVITY

As our resolution images show, the X1 is capable of resolving a lot of detail when images are saved as raw files. Not surprisingly, given its APS-C sensor, it is on a par with many 12-million-pixel APS-C-format DSLRs. However, when images are recorded as JPEG files the resolution drops considerably. In fact, the quality of JPEG images is quite disappointing, and given the relative convenience and wide compatibility of the DNG raw format, I would recommend that this file format be used for most occasions. If JPEGs are required direct from the camera, the results are better if the sharpening is turned to its lowest setting, as in its default setting the edges of elements within the image are quite harsh and haloing is visible when shots are inspected at 100% on the computer screen. The area between

these halos is also rather soft and mushy. Incidentally, there is no option available to adjust the level of noise reduction.

Noise isn't a major concern with images from the X1, even when they are taken at the maximum sensitivity setting of ISO 3200. Chroma noise is there in raw images, but it isn't excessive and has a fine texture with no sign of any patterning or banding. High-sensitivity shots look good in black & white.

I also found that the image-stabilisation system, which operates at shutter speeds of between 1/4sec and 1/30sec, and sensitivities of up to ISO 1600, works well. It captures and merges two images automatically, with one being taken at a faster shutter speed to provide the detail, while the other, longer exposure gathers the colour information.

Barrel distortion is only just noticeable with close linear subjects and slight chromatic aberration is occasionally present along some high-contrast edges.

28/30

DYNAMIC RANGE

For a modern APS-C-format camera, the X1 has a relatively restricted dynamic range of 10.5EV, but this is very respectable for a compact model. As usual with this type of camera, the X1 can display a histogram view of the scene before it is captured as an image, so exposure adjustments can be made to ensure any highlights are retained

JPEG images are darker than the raw files straight from the camera. Lighter parts of the sky in the JPEG version are also a bit cyan

'Noise isn't a major concern with images from the X1, even when they are taken at ISO 3200'

without overdarkening the shadows.

Surprisingly for a modern digital camera, the X1 doesn't have a selectable dynamic-range optimisation mode to brighten shadows or darken highlights in high-contrast situations.

7/10

VIEWFINDER, LCD AND LIVE VIEW

As I have already mentioned, the X1 doesn't have a built-in viewfinder, but an optional unit is available for £250. This slips into the camera's hotshoe and provides a bright, clear view of the scene, with brightlines indicating the framing of the 24mm (36mm equivalent) lens. The viewfinder proves useful when it is too bright to see the image on the LCD screen clearly, but it cannot display any shooting information. However, provided the ambient light isn't too bright, it is sometimes possible to see the focus confirmation light on the back of the camera while looking through the viewfinder.

Given the price of the X1, I am surprised that its 2.7in LCD screen only has a resolution of 230,000 dots. This is very low by modern standards, and even though there is a magnified view, there just isn't enough detail visible to be absolutely confident when focusing manually. As ever, the screen is difficult to see outside, so it is sometimes tricky to tell if the camera has managed to get the subject sharp.

On several occasions when composing and reviewing shots

during this test, I noticed that the on-screen image was less saturated and had lower contrast than the final captured image. The screen refresh rate is also quite slow, especially in low light, and the image sometimes appears to freeze or blur any movement. It makes shooting a moving subject very difficult.

6/10

WHITE BALANCE AND COLOUR

I primarily used the X1's automatic white balance setting during this test and it performed well on most occasions. There were only a couple of times when it didn't produce the result I was looking for. When shooting under mixed artificial

and natural light, for example, I set the custom white balance manually. Also, when shooting a scene that contained lots of leafy green foliage and mossy tree trunks on a sunny day, the automatic setting produced a rather yellow series of images. Had I been able to tell this at the time – the screen was difficult to see because of the bright ambient light – I would have switched to the daylight setting. Fortunately, I was shooting simultaneous DNG and JPEG files so I have raw images that are easy to adjust.

In its Standard Preset Film setting, the X1 can produce JPEG images that look very different from the raw files. Whereas the raw files usually have quite natural colours, on some occasions the simultaneously recorded JPEG files look artificial with higher contrast and greater saturation. Pale-blue

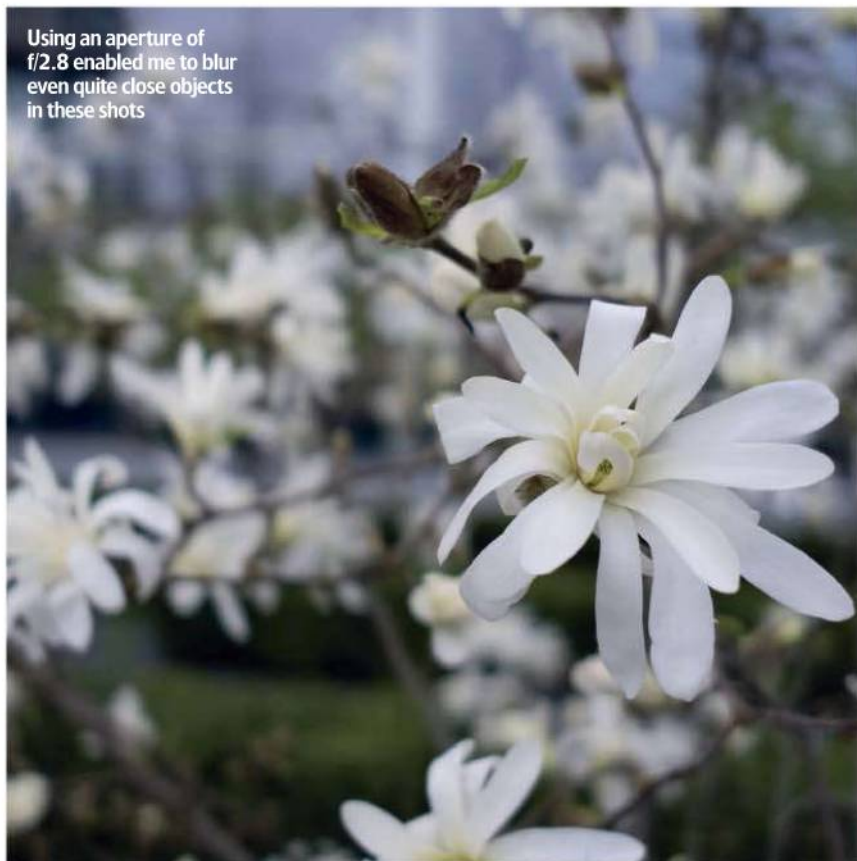
skies are a particular concern as they are often rendered an unnatural cyan tone, and green grass looks much too vibrant. The effect is most noticeable in overexposed areas as the X1 attempts to darken them to bring out hidden detail.

7/10

METERING

I found the X1's general-purpose, 256-area multi-field metering system effective in a range of conditions, but some of my sunny landscape images are about 1/3EV too bright. Generally, though, it isn't overly distracted by very bright or very dark objects within the scene and suggests sensible exposure settings in most situations. The only time I felt the need to activate the centreweighted or spot metering options was when shooting

Using an aperture of f/2.8 enabled me to blur even quite close objects in these shots



FEATURES IN USE

APS-C SENSOR AND F/2.8 APERTURE

IN ADDITION to the obvious benefit of producing lower levels of noise, a larger sensor allows greater control over depth of field, enabling backgrounds to be blurred and subjects isolated from their surroundings when larger apertures are used. As the Leica X1 has a lens with a fairly

large aperture of f/2.8, it is possible to separate even quite close objects.

The key when restricting depth of field is to place the focus accurately. Provided the light is good and the subject has reasonable contrast, the easiest way to do this is with the X1's AF

mode set to spot. The AF point can then be moved to one of 195 locations by pressing the Delete/Focus button for a second and then using the navigation controls to select the correct point. In most cases I found there is an AF point just where I needed it.



The X1 is small and discrete, making it a good choice for street photography. This colour original was almost monochrome, and I converted it to black & white post-capture using Adobe Photoshop CS4

a bright scene framed in the window and surround of a very dark building.

As usual, I kept an eye on the histogram view during this test and occasionally reduced the exposure by $\frac{1}{3}$ EV or $\frac{2}{3}$ EV to retain the highlights.

7/10

AUTOFOCUS

Like other compact digital cameras, the X1 has a contrast-detection AF system. This offers six modes, with three using a single AF point and two using 11, plus the now obligatory face detection AF mode. There are normal and high-speed AF modes for both the single and 11-point AF modes, but using the faster option effectively lowers the LCD refresh rate so that the displayed image lags significantly behind the scene, negating the benefits of using it in the first place.

In the 11-point modes the camera can either be left to select the appropriate point by itself, or the user can narrow the selection down by choosing one of five groups of points to be used. This is

useful in quick-shooting situations, as the photographer retains some control over the location of the point of focus. Where possible, though, I prefer to use the normal single-point or spot AF mode, as they allow me to place the focus fairly precisely.

In good light, the X1's AF system can perform well, but it is prone to indecision in anything less than perfect light. On a couple of occasions, it turned the AF rectangle green to confirm that focus had been achieved when the subject wasn't sharp. On several occasions I was unable to get the camera to focus automatically, so I had to switch to manual focus mode. Although the screen can be set to display an enlarged view of the scene, I found this was of little help as the low-resolution image doesn't display sufficient detail for really accurate focusing.

Subjects closer than 60cm require the macro AF option, but this only goes down to 30cm, which is further way than we would expect for a compact camera, but respectable for a DSLR standard lens. **AP**

6/10

Competition



Sigma DP2

DATE TESTED 22 AUGUST 2009



Panasonic Lumix GF1

DATE TESTED 12 SEPTEMBER 2009

SIGMA is the only other manufacturer to offer a compact camera with an APS-C-sized sensor, in the form of the DP1 (street price around £390), DP2 (approximately £486), and the DP2s, which should soon be available for around £600. These cameras have a Foveon 3X Direct Image sensor (CMOS), which produces a full-colour signal at each photosite. Sigma claims this enables the 4.6-million-pixel cameras to produce images comparable with 14-million-pixel models. However, our tests of the DP1 and DP2 indicate that seven or eight million pixels is nearer the mark.

With a street price of around £1,395, the X1 costs more than many entry-level DSLR kits, although these are bulkier, and a compact-styled hybrid camera like the 12.1-million-pixel Panasonic Lumix DMC-GF1 is the more likely competition. This camera, which accepts interchangeable lenses, can be bought as a kit with the Lumix G Vario 20mm f/1.7 pancake lens for around £650, or the Lumix G Vario 14-45mm f/3.5-5.6 Asph Mega OIS for about £570.

Verdict

THE LEICA X1 looks and feels like a proper camera that is worthy of the Leica name, and it is capable of recording high-quality raw files. However, it is let down by its poor AF performance, low-resolution screen and intermittently slow processing. Those who have grown up using Leica M-series cameras may feel that an AF system is anathema, but the problem with focusing manually with the X1 is that the view on the LCD screen isn't clear enough to be confident or accurate. Fortunately, there is a distance scale that appears on the LCD when the manual focus option is activated, and this enables hyperfocal distance focusing.

A pricetag of £1,395 is more commonly associated with a high-end, enthusiast-level DSLR than a compact camera and, like most photographers, it is not a price I could pay at the drop of a hat. Despite this, I was excited at the prospect of testing the X1 and was genuinely hoping that it would be the compact camera I really wanted to own. However, afterwards I was left feeling deflated. I have some nice shots, but getting them was more frustrating than I had expected.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as a Compact camera										
Rated Good										
76%										
FEATURES	7/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	7/10									
AWB/COLOUR	7/10									
METERING	7/10									
AUTOFOCUS	6/10									
LCD/VIEWFINDER	6/10									

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Q I have inherited an Olympus OM-2N SLR camera with Zuiko 28mm f/2.8, Zuiko MC Auto f/2 85mm and Zuiko MC Auto-T 1/2.8 135mm lenses. I have no idea whether there is a second-hand market for this type of equipment. They belonged to my late stepfather, who spent a fortune on cameras and very seldom used them, so they are in mint condition. If I were better at photography I would be using all this wonderful equipment, but I am afraid I point and shoot with my trusty Canon digital compact camera. Could you tell me how much these items are worth? **Sonja Bond**



A You have some lovely equipment there, Sonja. Your late stepfather was clearly a man of taste. The Olympus OM-2N was introduced in 1979, improving slightly on the OM-2 that went before it. It was a groundbreaking camera, being of similar diminutive size to the OM-1 of the early '70s. The OM lenses of the time were, and still are, of fantastic optical quality.

Sadly, such gems of the past are not as valuable as you might think on the second-hand market. A quick perusal of the small advertisements at the back of AP and a look on eBay indicates that OM-2N bodies with a 50mm lens are selling for £40-£120. Obviously, your mint-condition example will be nearer the top end of this scale. The 28mm and

135mm lenses would sell for something like £70 and £100 respectively, while the more exotic 85mm f/2 portrait lens might fetch up to £180.

Before you rush to your local camera shop or computer keyboard, though, why not think about putting the equipment through its paces? You mention that you usually shoot with a Canon compact camera, but the experience of shooting a few roles of film on the OM-2 will only make you a better photographer. The camera has an auto mode to get you started, but the discipline that comes from only having 36 exposures on a roll of film will get you thinking more about each shot before you take it, rather than 'machine-gunning' and hoping for the best. **Ian Farrell**

FACEBOOK FACTS

Q Having recently joined Facebook, could you tell me whether I retain the copyright and other legal rights to material I upload to the Facebook site? **Ken Houston**

A Facebook has courted controversy several times over recent years with changes to its terms and conditions that appeared to 'rights grab' the content that was posted to its site. In 2009 the company changed its terms and conditions to declare that it could do anything it wanted to with your photography, even if you deleted it from the site or closed your profile (I paraphrase, obviously). The backlash was so strong that

Facebook changed its policy again and it now states: 'For content that is covered by intellectual property rights, like photos and videos ("IP content"), you specifically give us the following permission, subject to your privacy and application settings: you grant us a non-exclusive, transferable, sub-licensable, royalty-free, worldwide license to use any IP content that you post on or in connection with Facebook ("IP License"). This IP License ends when you delete your IP content or your account unless your content has been shared with others, and they have not deleted it.'

In other words, Ken, you always retain the copyright on your photography, but Facebook can, in theory, use it for other

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to:

Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

MINOX FILM SOURCE

Q I recently acquired a Minox B Subminiature spy camera, together with some accessories, and am itching to try it out. The trouble is I cannot find any film. The internet is full of Minox sites offering all manner of kit, such as cameras, binoculars and telescopes, but I have not found any film. Am I looking in the wrong place? **Diane White**

A Minox UK tells me that film and processing are handled through its HQ in Germany. Fortunately, any Minox UK dealer can obtain film for you, complete with processing mailers. To find your nearest Minox dealer, call Rob Spicer at Minox on 01582 635 544. A roll of film should cost around £9.90. **Ian Farrell**

PRINTING FILM NEGATIVES

Q I can't seem to get any information about printing from film negatives, both black & white and colour. I'm also curious about printing true black & white prints from a colour printer. I have a PC, an Epson Perfection V500 Photo scanner and an Epson Stylus Photo P50 printer. Do I need anything else? **Brian Lewis**

FROM THE AP FORUM

Faster laptop

Bassman asks I have used my Toshiba laptop for more than four years. It has 1GB of RAM and a 30GB hard drive, so I am looking for something faster and more up-to-date for editing photos using Adobe Elements 7, Corel PaintShop Pro Photo and Nikon Capture NX. Obviously an increase in RAM to, say, 3GB will help, but will a dual-core processor only help if the software is multi-threaded?

Geoff R says Capture NX, and NX2 for that matter, is memory hungry so the more you have, the better. It runs well with 4GB on my MacBook.

Glenn H says I'm no computer expert, but you'd be hard-pushed these days to buy a laptop that is single-core, other than in a very low-end

AYour Epson scanner will make a great job of scanning negatives, both colour and monochrome, to your PC, Brian. From there you can output them at any size up to A4 using good-quality inkjet paper.

When scanning negatives, take care to handle them gently (a pair of white cotton gloves is a good idea) and ensure that both the strip of film and the glass on the scanner are clean. Scan at the highest quality and size you can, even if you are intending to produce small prints. In that way you are capturing as much information from the film as possible. To this end, it's always best to scan in full-colour mode, even when scanning black & white negatives.

Once you have the scan on your PC as a TIFF or JPEG file, open it in software such as Adobe Elements or Corel PaintShop Pro Photo. From here you can edit the image and print it on your Epson printer. The Stylus Pro P50 doesn't have specialist grey inks for black & white printing, but it will still make a fine job using the six inks it does have. Choose good-quality media, such as Epson's own Premium Semi-Gloss Photo Paper or Fibre Base Royal 325 from PermaJet, and make sure the correct paper type is set in the printer settings dialogue box before you start to print. **Ian Farrell**



machine or a netbook. I imagine that the graphics applications you mention all support multi-threading to some degree. Modern Intel CPUs often have hyper-threading as well, where each processor core can handle two threads in tandem for improved speed. An increase from 1GB to 3GB of RAM will be significant. I'm not sure that upgrading further from 3GB will be significant, but it's worth going for a 64-bit operating system and an even higher maximum RAM capacity. Many laptops will take 8GB of RAM.

IvorETower says Some of the Packard Bell laptops come with Adobe Elements 7 pre-loaded. I bought one not long after Windows 7 came out. It has 3GB of RAM, a 320GB hard drive, a 15.6in screen and cost around £420. It works OK for me.

LargeFormat says I've just received an email to tell me that my new Sony VAIO Z is on its way from Japan. I've ordered it with 8GB RAM. It comes with 64-bit Windows 7, and has a dual-core Intel Core i7 processor, which I know DxO software takes advantage of.

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f/AQ

CMYK vs RGB

While photographs are captured and edited in three colour channels (red, green and blue), they are printed using cyan, magenta, yellow and black inks. So what is the difference between these two colour models?

When we use an RGB colour space we are talking about how different colours of light mix together, which is why this is used to describe the images captured by our digital cameras. RGB is described as an additive colour model, meaning that without any light we have black and any colours add brightness to eventually form white. When it comes to cyan, magenta and yellow, we are usually describing how inks mix together, not light itself. It's what is known as a subtractive colour model because, in the absence of any C, M and Y we have white (or whatever colour the paper is). Any coloured ink added to the paper subtracts brightness, and they eventually form black if we use enough of them (in reality a black ink is also used to improve quality and ink economy).

We need to use different colour models in these two instances because the way we are mixing colours is so different: while red light, for instance, looks red because we observe it directly, cyan ink looks cyan because it absorbs all other wavelengths and reflects cyan back. This fundamental physical difference means that ensuring an image looks the same in both RGB and CMYK colour spaces is impossible. The gamut of colours described by RGB is just so different from that of CMYK. A computer display has many shades of red, green and blue at its disposal, while a CMYK printer has only one of each ink. This is why you see manufacturers adding new ink shades, like light-cyan and light-magenta, in order to broaden the colour gamut of a printer.

While this all sounds complicated, you can take comfort that the complex conversions between colour models take place seamlessly behind the scenes when printing from applications like Photoshop. The good folks at Canon, Epson, HP and other printer manufacturers have taken care of this particular colour headache for you.

Ian Farrell

In next week's AP

On sale Tuesday 27 April

ON TEST



We compare the current crop of **£500 DSLRs** to find the best option for enthusiasts

FEATURES



THE FACTS OF LIFE

Frans Lanting talks to **David Clark** at the premiere of 'Life: A Journey Through Time' about how the digital revolution is affecting nature photography

FEATURES

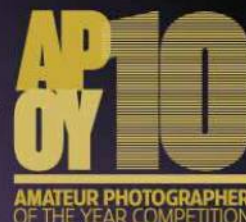
LAST RESORT

Chris Gatcum explains how to improve a 'flat' shot by correcting the colour using software

APOY

APOY ROUND 4

We've Canon prizes worth more than £1,900 in the **Flowers and Plants** round of our Amateur Photographer of the Year competition



CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE



EXTREME JACKET VEST

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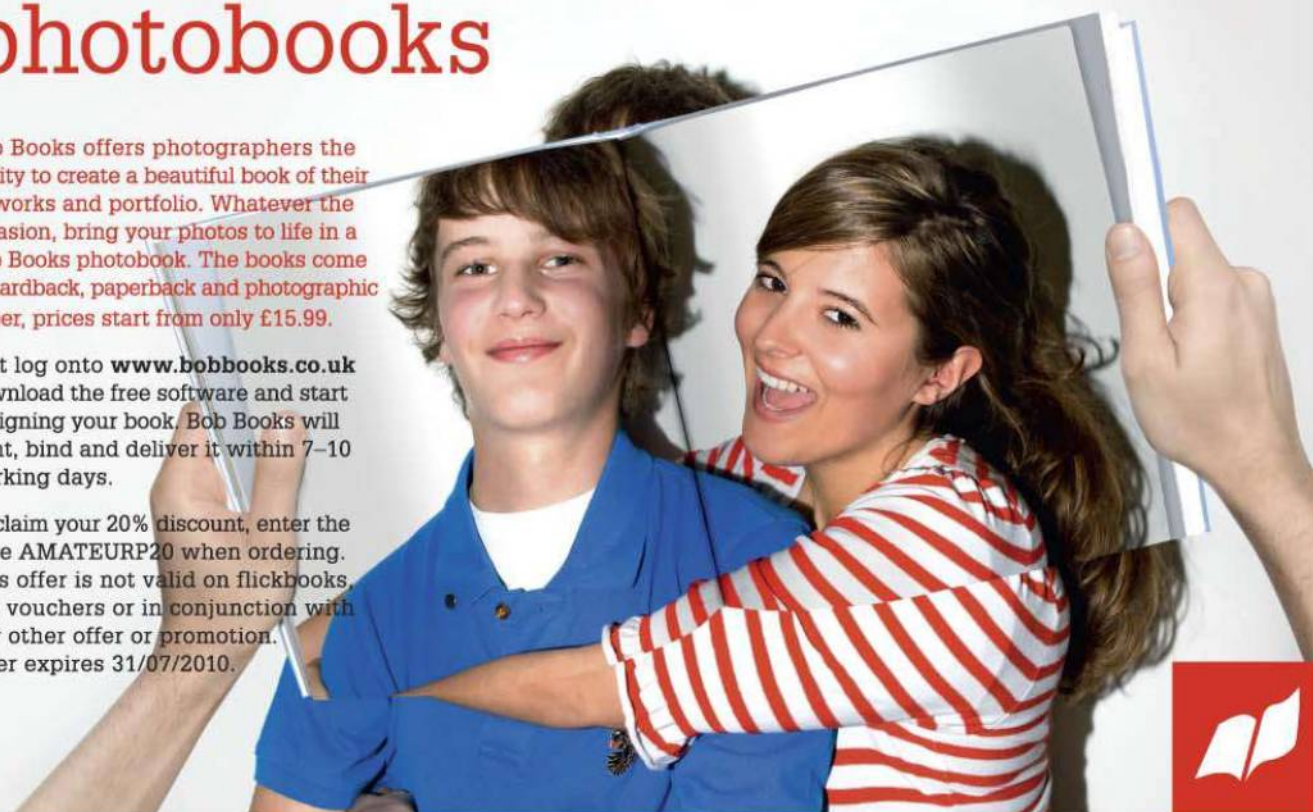
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AP's expert guide to photographing...

Reflections

For an abstract shot of buildings, people or other objects, cut your subject from the frame and concentrate on their reflection. **Ian Farrell** explains how

I FIRST produced an abstract photograph of a reflection by accident. I was trying to shoot a sunlit canal-side building with its reflection in the foreground. The difference in brightness between the building and its reflection meant I couldn't expose for both, so I bracketed with a view to combining some shots later in Photoshop. When I got home, I saw the reflections were much more beautiful than the building itself, so I cropped into the image to concentrate solely on the abstract patterns. Ever since then, whenever I'm near a body of water, I hunt around for interesting things reflected in the ripples on the surface. The result is a collection of truly abstract

photographs – unrepresentative of the object in reality. Such images make great fine-art prints, and I've even sold a handful over the years.

Something I like about shooting these pictures is their random nature. Shoot a burst of five frames and each one will be different, and something never to be recreated precisely again. These are unique moments in time captured as brightly coloured shapes and patterns.

Although my initial experiences were opportunistic, I have discovered over time that there is plenty of technique to get right when shooting reflections, both in the field and at home in front of the



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computer. All manner of objects look good when photographed in this way. Buildings are the most obvious choice, and those painted brightly or that have repeating structures, like railings or windows, work best. However, also look for bridges, boats, graffiti and even people. It's really a case of being observant with your eyes before the camera comes out of the bag.

SHOOTING CONDITIONS

So what conditions make for good reflection images, and how can you make the most of these when shooting in the field? Obviously, the body of water (river, canal, stream or puddle) should be between you and the object whose reflection you are shooting, but also take time to think about where the light is coming from.

In an ideal world you want the reflected object lit brightly, and the surface of the water as dark as possible. Dark water won't register in the shot as much as water bathed in sunlight, and remember that it's the reflection we are interested in, not the water itself. Given this, you are looking for that time of day when the sun is behind you but low in the sky. This is often when it will be illuminating the subject that is reflecting in water, but not the river or canal. It may take a few visits to a location to establish when this happens – or you may just get lucky!

Sunshine levels aren't the only meteorological condition you need to consider. The reflections you see in water are hugely affected by the wind. Totally

This image works because we can read some of the text from the sign on the wall



'The body of water should be between you and the object whose reflection you are shooting'

flat water produces a more accurate (but sometimes boring) mirror image than water being blown by a stiff breeze. The stronger the breeze, the more ripples occur, and the more distorted and exciting the image becomes – to a point, of course, as a force-eight gale transforms ripples into waves and kills off reflections completely.

You'll also want to move around until you find a patch of water with relatively few things floating around. Although these can be removed with careful use of the Healing and

Clone Stamp tools in Photoshop, it's much quicker to avoid them in the first place.

SHOOTING TECHNIQUE

Once you've found the right spot and a good reflection, and picked the right time of day for good lighting and weather conditions, it's time to get your camera out. Although any camera will do for this type of work, a DSLR offers you some advantages – namely, the ability to work quickly, to have more control over focusing and exposure, and to shoot in raw format. This last point is important because later we'll be tweaking the image in Photoshop, so it's essential to capture as much information as possible in the image file. A raw file contains many more brightness shades than a standard JPEG file, and they will come in useful later.

Unless you are very close to the water or shooting a huge object, a good lens choice for this work is a telephoto zoom, such as a 70–200mm. This will let you pick out patterns in the water rather than cropping the frame afterwards, which will mean throwing away pixels.

An important point to consider is how to expose for an image like this. Remember that we want to render the reflection bright against a dark background. We'll need to tweak it in Photoshop later to achieve this, but you can make life easier at this stage by exposing for the reflection, not the water. Your camera's built-in metering may look at the dark expanse of water in front of it and overexpose massively in error, so it's best to engage manual metering and pick an exposure that lies between the camera's attempt to meter the reflection and the reading you get from the object itself, not reflected. Shooting in raw format will give you some extra latitude (and margin for error!) here, and it's best to err on the side of slight overexposure.

Focusing also deserves consideration. Again, you need to aim for the reflection, not the water, so it's best to do this manually as your camera will almost certainly flit

CHANGING COLOURS

IF THE colours in your abstract reflections image don't grab you at first, you can adjust them individually with a Hue/Saturation adjustment in Adobe Photoshop (Image>Adjustments>Hue/Saturation). To select which colour you want to change, use the Color Selection tool and click on the appropriate part of the picture.



REFLECTIVE SURFACES

OF COURSE, you don't have to limit yourself to huge bodies of water. There are plenty of reflections out there; just try to find one that doesn't do it perfectly, as distortions and irregularities are what make this type of photography interesting.

● **BUILDINGS** Office blocks and skyscrapers often reflect the cityscape around them in interesting ways. Look for contrasts where older architecture is reflected in new designs.

● **PUDDLES** There has to be some advantage to living in a country with

more than its fair share of rain. Try to find potholes that have filled up and experiment by creating ripples in them as you shoot.

● **GLASS** You can find milk bottles, windows and a thousand other objects around the street. Get up close using your macro lens or digital compact.

● **CARS** There is scarcely a part of a car that doesn't act as a mirror in some way. The front and rear windows reflect objects hanging over them, and even the bodywork will give you something to work with.



between the two extremes. When it comes to depth of field, shoot with a medium-size aperture: you'll want enough depth of field to get all your reflection in focus, which could be spread out along the water. However you'll also want to freeze movement in the water, so don't stop down too far.

The final thing to appreciate when shooting these patterns is that things change quickly. Watch the swirl in the viewfinder and see if there is a rhythm to the pattern, then use this to predict when to shoot. Don't be afraid to fire off a burst of continuous shooting, but try to time the first one well.

POST-PRODUCTION

Once the images have been shot, it's back at home that you'll turn a quick snap into a fine-art photograph. Before starting too much heavy post-production work it's worth going through the (hopefully many) images you've shot to look for the patterns you like. The rating systems in applications like Adobe Bridge or Lightroom, or Apple's iPhoto or Aperture, will let you work your way through the basic captures and assign five stars to the patterns you like the best, four stars to the runners-up, and so on.

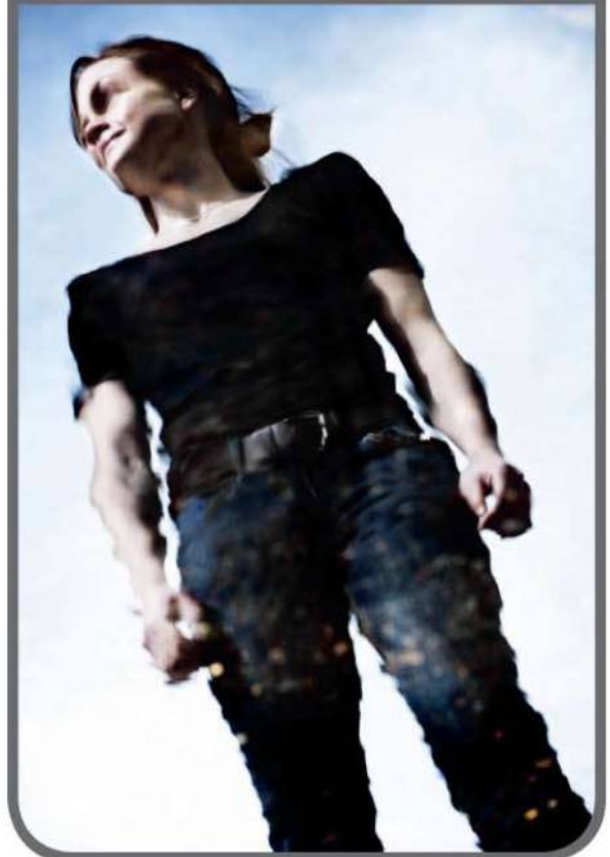
When opening up a raw file in your imaging application, try to do as much adjustment of tones and colour at the raw-processing stage as you can. In this way, you'll be using all the data captured by the camera. If you're using Adobe's Camera Raw interface, watch the histogram

at the top of the screen while adjusting the Blacks control. The idea is to send the colour of the water as dark as possible without going over the top. You'll see the histogram information move to the left, but stop before it piles off the end. Feel free to use the Contrast control



PORTRAITS

YOU DON'T have to stick with inanimate objects when shooting reflections, as you can try people too. The same principle applies: they need to be brighter than the surface of the water they are reflected in. Puddles are a great choice for people as there is plenty of opportunity to move around them. If you need to control lighting, don't be afraid to use a reflector to bounce some light up into your subject's face.



Look for patterns made above the water, as well as below



slider isn't doing the job by itself.

At this stage the image will almost certainly look a bit too dark. Lighten it using the Brightness and Exposure controls, making sure you don't push the highlights off the right-hand end of the histogram scale. (This applies in all three colour channels, so it's best to view an RGB histogram instead of one that depicts overall brightness.) By this point you should be closer to having a more abstract image, concentrating on just the patterns. Use of the Saturation and Vibrance controls will get the colours singing loudly (or subtly, if you wish) and a final tweak of the Contrast slider can be made to get things looking just right.

For more specific edits, it's best to open the image in Photoshop proper – preferably in 16-bit mode to retain all the information captured in the original raw image. Blow the image up to 100–200% and look for

particles floating in the water. These will give the game away that this a reflection, and spoil the sense of surprise you are trying to give the viewer. You'll really want to remove as many of these as you can using the Clone Stamp and Healing Brush tools.

It's a painstaking process, but the best way to do this is to work your way around the image methodically. It can be useful to drag guides onto the image to break it into workable sections. The more time you take here, the better the result will be – which is why it was a good idea to find a piece of water free from debris in the first place.

The final stage of your reflection image is to apply any last-minute tweaks to contrast and colour and apply a good crop. In Photoshop, Levels and Hue/Saturation adjustments are fine for this job, and are best applied as adjustment layers (Layer>New Adjustment Layer) so you

The perfect conditions for an abstract reflections image: brightly lit, colourful details in front of darker water

can revisit them for fine control. Save an uncropped version of the image in case you change your mind, then experiment with the Crop tool, trying various sizes, aspect ratios and rotations. Try everything from a long, thin panoramic crop to a square frame and everything in between. Try getting different-shaped results from the same frame, too.

Shooting reflections has always been in a photographer's remit, but often we include them as part of a scene and not as the subject matter themselves. Yet by concentrating on what is reflected in water, and how it is warped and moved around by surface ripples, it's possible to look at the world through different eyes. Such abstract images have staying power and don't fatigue viewers as quickly as a classic landscape photograph can. As such, the images you can find in rivers, ponds and streams can make first-class fine-art prints.

ADVANCED TECHNIQUE

RAW CAPTURE AND EXPOSING TO THE RIGHT

THE REASON it's best to capture this type of photography in raw format is that we are manipulating the tones and colours a great deal. A normal camera-generated JPEG image is recorded as an 8-bit file, meaning it has 256 (or 2⁸) brightness levels in each colour channel. A raw file, on the other hand, is usually 12 or

14-bit, meaning it contains 4,096 or 16,384 brightness levels per channel respectively. Put simply, the more brightness levels available, the more successfully you can manipulate the file without 'breaking' it – that is, seeing artefacts like posterisation.

It is tempting when shooting your reflections to underexpose the shot in order to get the water's surface good and dark, and then brighten up the highlights. However, by doing the opposite – overexposing and darkening down the water – you'll end up with better-quality images, especially in shadow areas.

This is because those brightness levels are not evenly distributed throughout the image's dynamic range, as you might expect. Assuming

your camera can see 6 stops of dynamic range, you'll find that half of the brightness levels recorded by your camera (2,048 in a 12-bit raw file) are in the brightest stop. The next stop contains half again (1,024) and the next stop half again (512). This carries on until the darkest sixth of the histogram is actually only described by 64 brightness levels per channel. By underexposing an image, then brightening afterwards, we are effectively throwing away those first 2,048 levels and relying on the 64 at the dark end to spread out and fill up the gaps. It is therefore much better to overexpose and take advantage of the range of the sensor and reduce brightness afterwards. Just take care not to blow the highlights completely, as these won't then be recoverable.

STEP BY STEP...

MAKING a decent job out of photographing reflections requires a combination of good skills with the camera and some time with the software when you get home. Here's how both were used to turn this relatively dull scene over the River Cam in Cambridge into a panoramic abstract image.



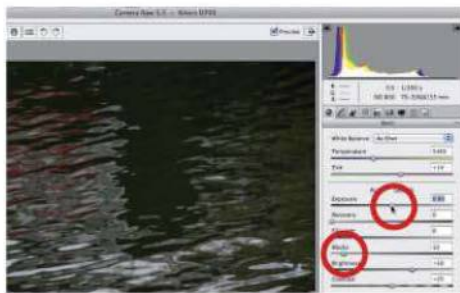
1 I've found a location I'm happy with. This old boathouse is reflected nicely in the water. The light could be brighter, but it's coming from the right direction and I can add some contrast later.

2 I've set an exposure somewhere between what the meter indicated for the building itself and the surface of the water. The result is slightly overexposed, but we can correct for this later.

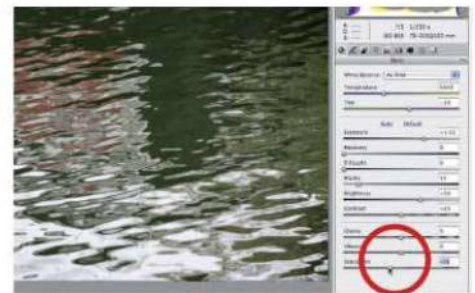
3 When it comes to focusing, I prefer to do this manually so I can get the reflection sharp without the camera occasionally focusing on the surface of the water itself.

4 Back at home I go through the individual captures using Adobe Bridge and look for the patterns I like. It's amazing how much difference there can be between frames captured just a few seconds apart.

5 When opened in Adobe Camera Raw, the image initially looks flat. Some contrast is injected by using the Blacks and Exposure sliders to make sure the histogram information is spread along the horizontal axis.



6 A boost in contrast like this often makes colours look over-rich. You can tackle this by throttling back the Saturation control, then re-introducing some punch with the Vibrance slider.



7 Clicking Open brings the photograph into Adobe Photoshop where we can do some finer adjustments. Start by zooming in to 100% and using the Healing Brush to remove any debris in the surface of the water.



8 To finish off, the image is cropped. This is a more creative process than you might at first think, so take your time. Try various aspect ratios and also think about rotating the crop to achieve the best result.



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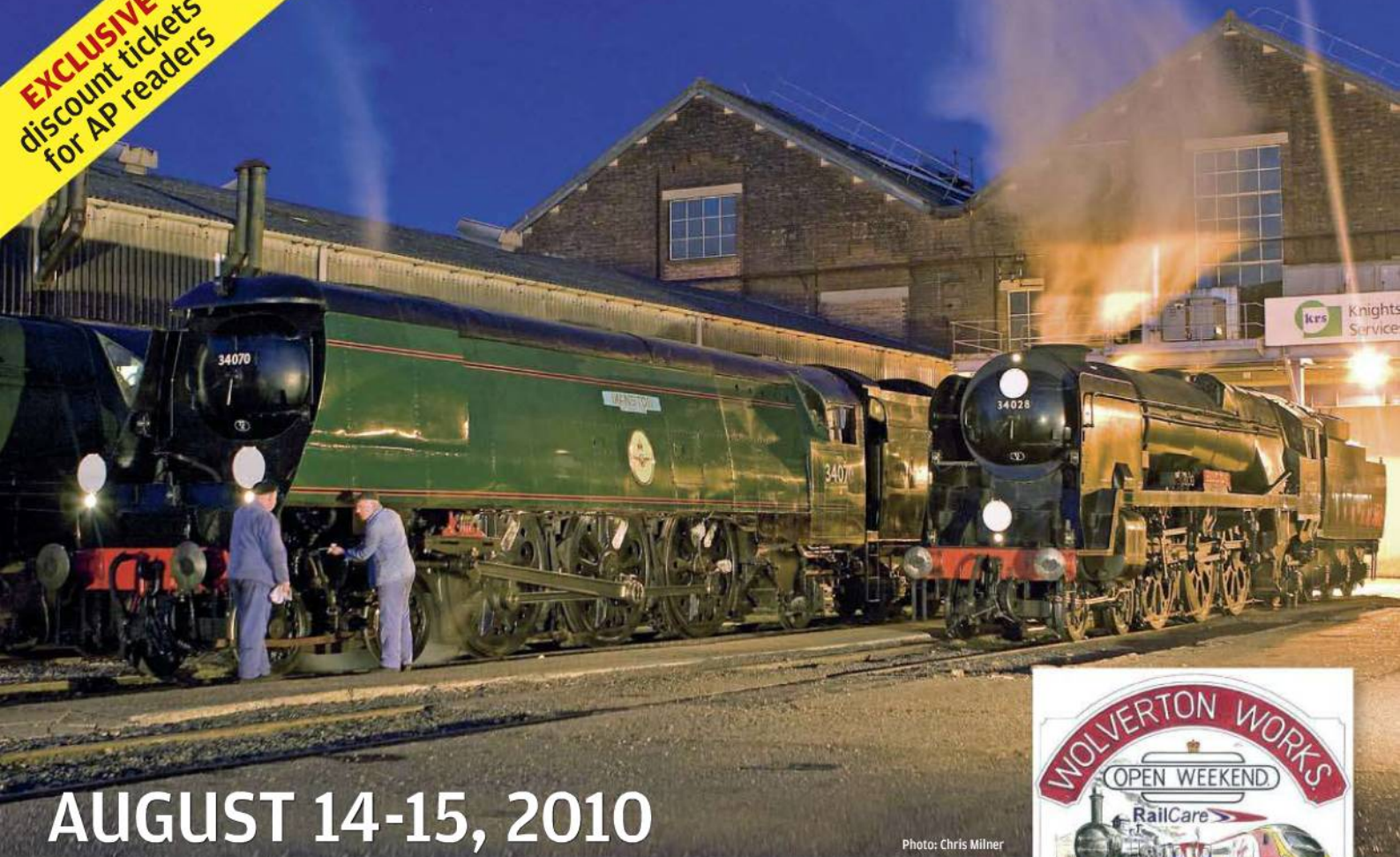


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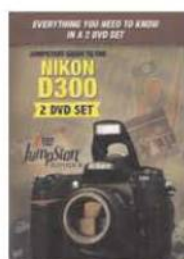
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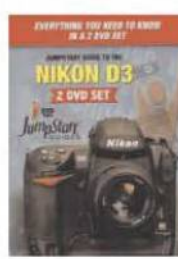
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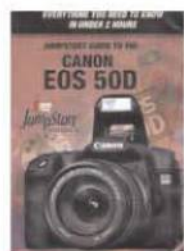


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Sony A850

Full-frame DSLR shooting at a real-world price - Sony press release 2009. The Sony Alpha A850 is a 24.6 megapixel full-frame DSLR that shares virtually all the major features of the flagship A900. The only differences obvious differences being 3fps continuous shooting and a slightly more compact viewfinder.

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SONY A900



Sony A900

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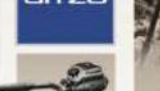
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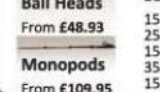
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- 25mm f2.8 - Nikon ZF £799
- 28mm f2 - Nikon ZF.2 £1080
- 28mm f2 - Canon ZF £982
- 35mm f2 - Nikon ZF.2 £846
- 35mm f2 - Canon ZF £846
- 50mm f1.4 - Nikon ZF.2 £611
- 50mm f1.4 - Canon ZF £580
- 50mm Makro - Nikon ZF.2 £1080
- 50mm Makro - Canon ZF £1080
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- DIGIC III processor
- Compact & lightweight

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- EOS Cleaning System
- Compact & lightweight

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Canon EOS 50D

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- 3.0" LCD with Live View
- Magnesium alloy body

Body Price £697.00

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NEW LOW PRICE!!

+18-55mm £469.00 or Twin Lens kit £590.00

Pentax Optio H90

Megapixels 12.1

Optical Zoom 5x

LCD Screen 2.7"

Pentax Optio I-10

Megapixels 12.1

Optical Zoom 5x

LCD Screen 2.7"

These new compacts are now in stock! Please see our website for details

COMPACT DIGITAL

Optio M85 Black (7)	£79.99
Optio E85 Black (3)	£69.99
Optio L70 Black (3)	£119.99
Optio W80 - 4 colours	£159.99
Optio W580	£119.99
Optio W90	£972.99
Optio X70	£229.99

Olympus E-PL1

NEW & NOW IN STOCK!!

Kits from **£479.00***

Olympus E-P1

See Web for FREE FL-14 offer

Kits from **£549.00**

Olympus E-P2

NEW & NOW IN STOCK!!

from **£789.00**

€-450

• 10 Mega Pixels

• Supersonic Wave Filter

• 2.7" LCD with Live View

• Creative Art Filters

In stock at new Low Price

E-450 Twin Lens Kit £399.00

€-520

• 10 Mega Pixels

• Supersonic Wave Filter

• 2.7" LCD Screen with Live View

• Built-in image stabiliser

Body £289.00 + 14-42 £349.99

+14-42mm + 40-150mm £439.99

Olympus E-System Lenses

8mm f/3.5 ED Fisheye ~~£689.99~~

25mm f/2.8 Pancake ~~£196.99~~

35mm f/3.5 Macro ~~£189.99~~

50mm f/2.0 ED Macro ~~£435.00~~

150mm f/2.0 ED ~~£1,894.99~~

300mm f/2.8 ED ~~£5,695.00~~

7-14mm f/4 ~~£1,359.99~~

9-18mm f/4.0-5.6 ~~£443.99~~

11-22mm f/2.8-3.5 ~~£699.00*~~

12-60mm f/2.8-4.0 SWD ~~£839.99~~

14-42mm f3.5-5.6 ED ~~£99.99~~

14-35mm f/2.0 ED SWD ~~£1,735.99~~

14-54mm f/2.8-3.5 II ~~£488.99~~

18-180mm f/3.5-6.3 ~~£422.99~~

35-100mm f2.0 ~~£1,899.00~~

40-150mm (unboxed) ~~£98.00~~

50-200mm f/2.8-3.5 SWD ~~£999.99~~

70-300mm f/4.0-5.6 ED ~~£305.99~~

90-250mm f/2.8 ED ~~See Web~~

EC-14 1.4x Tele Converter ~~£361.99~~

EC-20 2x Tele Converter ~~£386.99~~

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SPECIAL OFFER!

Olympus PS-HLD5 Battery Grip for E-620

Only £75.00*

€-620

• 12.3 Mega Pixels

• Creative Art Filters

• 2.7" LCD Screen with Live View

• Preview of Shadow Adjustment Technology

Body + Grip £484.99

E-620+14-42+Grip £528.99

E-620 Twin Kit + Grip £599.99

Body SRP £999.00

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Canon PowerShot A495
Affordable, easy and fun, the A495 uses Canon know-how to let everyone take great 10 Megapixel photos.

Our Price £99.99 SRP £139.00



FUJIFILM FinePix JZ300
Slim enough to fit into your pocket, yet still accommodates a large 10x Optical Zoom!

Our Price £169.99 SRP £189.99

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NEW & NOW IN STOCK!
α230 + 18-55mm



Only £299.99

10.2 MP
HDMI Output

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14.2 MP
7 fps

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α500 + 18-55mm



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Tilting LCD

SAMSUNG

Samsung NX10 - NOW IN STOCK!



SRP £599.99

Megapixels	14.6	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

NX-10 + 18-55mm OIS
£489.99

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PL60
Silver



Only £89.99

10.2 MP
5x Zoom

NEW & IN STOCK!
Sony Bloggie

MHS-PM5K
with 360° Lens Adapter

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for full details!

NEW & NOW IN STOCK!
α550 + 18-55mm



Only £598.99

14.2 MP
7 fps

NEW & NOW IN STOCK!
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Only £1,699.00

24.6 MP
Full Frame

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Battery Grips

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VG-B50AM (α500, α550) **£183.99**
VGC-70AM (α700) **£244.99**
VGC-90AM (α900) **£254.99**

Batteries

NP-FH50 (α230, α380) **£59.99**
NP-FH500H (α200, α350, α500, α550, α800, α950) **£39.99**

DSC S930 **£99.00**
DSC T90 (9) **£179.99**
DSC TX7 NEW **See Web**
DSC W380 NEW **See Web**
DSC H20 **£189.99**
DSC H50 **£259.99**
DSC WX1 Silver (2) **£289.00**
DSC HX1 Black **£379.00**
DSC HX5 NEW **See Web**

SONY

Sony Alpha Lenses

16mm f2.8 Fisheye	£549.99	16-80mm Carl Zeiss T* DT	£559.99
20mm f2.8	£439.99	16-105mm f3.5-5.6 DT	£439.99
28mm f2.8	£189.99	18-55mm f3.5-5.6 SAM DT	£139.99
30mm f2.8 DT Macro	£151.99	18-70mm f3.5-5.6 DT	£149.00
35mm f1.4 G-Series	£887.99	18-250mm f3.5-6.3 DT	£433.99
50mm f1.4	£287.99	24-70mm f2.8 Carl Zeiss T*	£1,299.99
50mm f2.8 Macro (1)	£407.99	28-75mm f2.8 SAL	£588.00
50mm f1.8 Portrait DT	£119.99	55-200mm f4.0-5.6 DT	£169.99
85mm f1.4 Carl Zeiss T*	£1,069.99	55-200mm f4.0-5.6 DT	£199.99
100mm f2.8 Macro	£499.99	55-200mm (Unboxed)(8)	£139.99
135mm f1.8 Carl Zeiss T*	£1,089.99	70-200mm f2.8 G-Series	£1,529.99
135mm f2.8 Special Purpose	£864.99	70-300mm f4.5-5.6 G-Series	£659.99
300mm f2.8 G-Series	£4,329.00	70-400mm f4.5-5.6 G-Series	£1,279.99
500mm f8 Reflex Lens	£539.00	75-300mm f4.5-5.6	£169.99
11-18mm f4.5-5.6 DT	£479.99	1.4x Tele Converter	£319.99
16-35mm f2.8 Carl Zeiss T*	£1,329.99	2x Tele Converter	£329.99

Sony Camcorders

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DCR DVD150E DVD	£239.00	HDR XR105E 80GB	£509.99
HDR CX105E HDMI	£349.00	HDR FX1000E HDV	£2,710.00
HDR CX520VE HDMI	£979.00		

ST-550
Orange / Purple / Black



Only £199.99*

SRP £299.00

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ST500 (Silver)	£184.99
ST1000 (Black/Red) (2)	£239.99
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FinePix Z300 (Touch Screen)	£99.99
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FinePix F70 EXR Grey / Silver	£179.99
FinePix J250W Black	£109.99
FinePix S1500	£129.99
FinePix S2000HD	£169.99
FinePix S200 EXR	£299.99

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SRP £229.99

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3D FRAME OFFER!

Fuji FinePix W1 3D



12 MP
5x Zoom

Our Price **£449.99**
+ 8" 3D Frame **£758.98**

Ricoh CX2

• 9.29 Mega pixels • 3.0" LCD
• 10.7 x Optical Zoom
• 2 year warranty



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OUR PRICE £235.99
+ 4GB SD + TAMRAC 3805 **£255.99**

Ricoh CX3

• 10 Mega pixels • 3.0" LCD
• 10.7 x Optical Zoom
• 2 year warranty



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Ricoh GXR

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DMC-G1 + 14-45 OIS



Our Price: £439.99
Twin Kit: £639.99

Panasonic

DMC-G2 + 14-45 OIS



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Panasonic

DMC-GF1 + 14-45 OIS



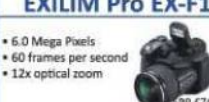
Our Price: £569.99
Twin Kit: £869.99

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Our Price £449.99
+ 16GB SD HC Ultra II **£499.98**

CASIO

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Canon

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EPSON

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P-6000 (80GB) **£399.99**

P-7000 (160GB) **£489.99**

Epson P-6000

80GB Photo Viewer

£399.99*

SRP £440.42

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Bowens 500/500R Kit

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Apple Macbook 13"

White 2.26/2X1G/250/SD



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Apple iMac 21.5"

3.06Ghz/2x2GB/500GB



Our Price £959.99*

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Our Price £909.99*

See our website for 4GB RAM upgrade

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AppleCare Protection Plans:

for Macbook **£199.00**

for Macbook Pro 15" / 17" **£278.00**

for iMac **£138.00**

iWork '09 Retail **£70.50**

iWork '09 Family Pack **£86.85**

Apple TV 160GB **£268.70**

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iMac 21.5" 3.06Ghz/2x2GB/1TB **£1,225.00**

iMac 27" 3.06Ghz/2x2GB/1TB **£1,378.00**

iMac 27" 2.86 Quad Core/2x2GB **£1,623.50**

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10mm f/2.8 EX DC	£519.99
15mm f/2.8 EX DG	£519.99
20mm f/1.8 EX DG	£499.99
24mm f/1.8 EX DG	£409.99
28mm f/1.8 EX DG	£329.99
30mm f/1.4 EX DC HSM	£399.99
50mm f/1.4 EX DG HSM	£369.99
50mm f/2.8 EX DG Macro	£239.00
70mm f/2.8 EX DG Macro	£379.99
105mm f/2.8 EX DG Macro	£379.99
150mm f/2.8 EX DG Macro HSM	£574.99
180mm f/3.5 EX DG Macro HSM (not Pentax)	£529.99
300mm f/2.8 APO EX DG	£2,200.99

500mm f/4.5 APO EX DG	£3,850.00
800mm f/5.6 APO EX DG	£4,160.00
10-20mm f/3.5 EX DC HSM	£531.99
10-20mm f/4-5.6 EX DC HSM	£399.99
12-24mm f/4.5-5.6 EX DG HSM	£694.99
17-70mm f/2.8-4 DC Macro OS HSM	£694.99
17-70mm f/2.8-4 DC MACRO OS HSM	£349.99
18-50mm f/2.8-4.5 DC OS HSM	£179.00
18-50mm f/2.8 EX DC Macro	£318.99
18-125mm f/3.8-5.6 DC OS HSM	£229.00
18-200mm f/3.5-6.3 DC	£219.99
18-200mm f/3.5-6.3 DC OS	£290.99
18-250mm f/3.5-6.3 DC OS HSM	£402.99
24-70mm f/2.8 EX DG Macro	£433.99
24-70mm f/2.8 EX DG HSM	£749.99

28-300mm f/3.5-6.3 DG Macro (not Pentax/Sony)	£229.99
50-150mm f/2.8 APO EX DC HSM II	£572.99
50-200mm f/4-5.6 DC OS HSM	£189.00
50-500mm f/4-6.3 EX DG HSM	£1,099.99
50-500mm f/5-6.3 DG OS HSM	£1,399.99
70-200mm f/2.8 EX DG Macro HSM II	£659.99
70-300mm f/4-5.6 APO DG Macro	£178.99
70-300mm f/4-5.6 DG Macro	£127.99
70-300mm f/4-5.6 DG OS NEW	£299.99
100-300mm f/4 EX DG	£819.99
120-300mm f/2.8 EX DG HSM	£1,849.99
120-400mm f/4.5-5.6 DG OS HSM	£607.99
150-500mm f/5-6.3 DG OS HSM	£735.99
200-500mm f/2.8 EX DG	See Web
300-800mm f/5.6 EX DG HSM	£6,999.99

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SRP £613.03

- SLR-sized image sensor
- 14 Megapixels
- Full-color image sensor
- "TRUE II" image processing engine
- 24.2mm* f/2.8 lens designed for the DP2

* equivalent to 41mm on a 35mm SLR camera

SIGMA DP1s In Stock at only **£299.99!***

SRP £561.94

- A 14 megapixel high definition digital camera, packing the full spec of a DSLR into the body of a compact camera
- Quick Set function
- Improved performance when shooting backlit subjects

SIGMA FLASHGUNS

Sigma EF 140 DG Flash for DP1/DP2 (2)	£49.99
Sigma EF 530 Super DG - Canon Nikon Pentax	£209.99
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Sigma EF 530 ST DG - Canon Sony Pentax	£139.99
Sigma EM 140 DG Macro - Canon Nikon Pentax Sony	£309.99

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SAVE £43.04!

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D728AFN Flash Gun - Nikon £64.99

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DRF14C Ring Flash - Canon £109.99

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Di28 Flash - Canon £61.29

Di28 Flash - Nikon £61.29

Di466 Flash - Canon £89.90

Di466 Flash - Nikon £89.90

Di622 Flash - Canon £101.15

Di622 Flash - Nikon £101.15

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SP AF 90mm f/2.8 Di Macro	£347.30	55-200mm Di II AF	£107.99
17-50mm f/2.8 Di II	£336.99	70-200mm f/2.8 Di LD (IF)	£619.99
10-24mm f/3.5-4.5 Di II SP	£379.99	70-300 f/4-5.6 Di LD Macro	£131.99
18-200mm f/3.5-6.3 Di	£165.99	200-500mm f/5-6.3 Di LD IF	£869.99
18-250mm f/3.5-6.3 Di	£387.99		
18-270 f/3.5-6.3 VC Macro	£458.99		
28-75mm f2.8 XR Di Macro	£356.99		
28-200mm f3.8-5.6 XR Di (4)	£239.99		
28-300mm f/3.5-6.3 XR Di	£314.99		

Tamron 10-24mm f/3.5-4.5 Di II

Only £79.99

This ultra wide-angle zoom lens for digital SLR cameras, is a perfect tool for creating dramatic landscape, cityscape, & seascape imagery

Tokina

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AT-X 100mm f/2.8 Macro	£354.99
AT-X 10-17mm f/3.5-4.5 DX	£499.99
AT-X 11-16mm f/2.8 Pro DX	£509.99
AT-X 12-24mm f/4 DX	£449.99
AT-X Pro 16-50 f/2.8 DX	£602.99
AT-X Pro 50-135mm f/2.8	£561.99
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An easy and inexpensive way to increase the abilities of your lenses without the expense of purchasing & carrying another telephoto lens.

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AF 3x Pro 300 DG Conv.	£219.99
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52mm HD Digital Circular Pol.	£78.03	67mm Circular Polarizing	£59.99
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58mm UV	£19.39	72mm HD Digital Circ-Pol.	£141.00
58mm Circular Polarizing	£57.19	72mm SHMC Pro 1-D UV	£50.49
58mm SHMC Pro 1-D UV	£43.93	77mm HD Digital UV (0)	£56.07
58mm HD Digital UV (0)	£51.08	77mm SHMC Pro 1-D Circ-pol	£141.84
58mm HD Digital PL-CIR	£98.90	77mm UV	£53.12
62mm UV	£26.99	77mm Circular Polarizing	£89.89
62mm Circular Polarizing	£53.73	77mm HD Digital UV (0)	£90.93
62mm SHMC Pro 1-D UV	£49.03	77mm HD Digital Circ-Pol.	£165.52

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The A3 document and photo printer that's perfect for small businesses and offices.

£369.00

SRP £429.00



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A3+ Printer

Produce vibrant, detailed prints in a wide range of sizes from 6x4" up to A3.

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SRP £529.00



Canon Pixma Pro 9500 Mk II

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Pixma iX4000 (A3+)	£249.00
Pixma iX7000 (A3+)	£369.00
Pixma Pro 9000 Mark II (A3+)	£399.00
Pixma Pro 9500 Mark II (A3+)	£579.00
Pixma MX350 (All-in-One)	See Web
Pixma MX870 (All-in-One)	See Web
Pixma MP490 (All-in-One)	£79.00
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For the latest new Canon Printers, please visit www.ParkCameras.com/AP

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Stylus Photo PX800FW (A4) (S)	£189.99
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FLASH DIFFUSERS

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment. This produces a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 430EX, 430EX, etc
Size 3: 68-72 x 46-49mm Nikon SB600, 27, 28, etc
Size 4: 73-77 x 46-49mm Canon 580EX, 580EX, etc

£29.95

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused light bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 580EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: D1466 / D1622 / D1866, Pentax: AF-540FGZ

£10.95

Reflectors and Umbrellas

Please visit our website to see the full range

5-in-1 Reflector Pack 50cm £17.99

5-in-1 Reflector Pack 80cm £28.99

White/White Umbrella 80cm £6.99

Gold/Black Umbrella 80cm £11.99

RING FLASH

Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. This unit is ideal for Macro/Close-up photography due to the flash being positioned directly between the camera lens and subject allowing for even illumination. The flash has a 14mm/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

In a glowing report in the June 2009 issue of *Photo Plus* magazine, the Marumi Ring Flash was described as "great value" and was ranked above two other ring flash units costing in the region of £300!

£109.95

FLASH GUNS

Nissin

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...worth £15 with every Nissin Flash Gun!

Nissin Di466 Speedlite (GN:33)

An advanced and versatile flash gun, with a guide number of 33m/ISO100, 46m/ISO200 at 1/160sec. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.

Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

RRP: £149.95 Save: £57.00

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TWENTY FREE AA BATTERIES



Nissin Di622 Speedlite (GN:44)

An impressively powerful flash gun, with a guide number of 44m/ISO100, 62m/ISO200 at 1/160sec. Incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.

Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

RRP: £169.95 Save: £65.00

£104.95

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Nissin Di866 Speedlite (GN:60)

The Nissin Di866 Professional Flashgun is an extremely powerful flashgun (guide number of 60m/ISO100) with an easy to read LCD panel, making this advanced unit very easy to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fire in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. A built in USB port means upgrades can be downloaded via an internet connection.

Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

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Nissin SC-01 Universal Flash Shoe Cord

An incredibly useful Universal Flash Shoe Cord, with 1.5m coiled cable, allowing off camera flash photography. It has a multiple pin configuration, allowing it to retain full TTL compatibility between camera and flash on Canon, Nikon, Fujifilm, Pentax and Samsung DSLRs. The TTL shoe which fits to the main camera body features a secondary hot shoe enabling you to attach 2 flash units, one on the top of the camera and another off to the side.

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We stock Metz flash guns for Canon, Nikon, Sony, Samsung, Olympus and Pentax

36 AF-4

Guide Number: 36m / ISO100

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Guide Number: 48m / ISO100

£175.95

58 AF-1

Guide Number: 58m / ISO100

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1 tamrac

Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and continue to lead the way in carrying huge amounts of camera kit in comfort! Fully MAS compatible.

Expedition 4X £67.95

Expedition 5X £82.95

Expedition 6X £95.95

Expedition 7X £119.95

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Aero Speed Pack

Dual access, dual compartment photo backpacks, with front and side openings.

SpeedPack 75 £56.95

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Adventure K3L

A spacious camera section at the bottom, separate daypack section at the top, and dedicated 15.4" laptop compartment behind. Hidden rain cover, tripod carrying system, padded shoulder, waist and chest belts. Too many features to list!

External Dimensions: 30.5 x 36.8 x 48.3cm

Interior Dimensions: 28.0 x 3.8 x 35.5cm

Laptop Compartment: 16.5 x 29.2 x 15.2cm

£69.95



Adventure K4L

A larger version of the K3L, able to accommodate most 17" laptops.

External Dimensions: 33.0 x 35.0 x 52.1cm

Interior Dimensions: 33.0 x 3.8 x 40.6cm

Laptop Compartment: 19.0 x 29.8 x 17.8cm

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Sahara 115F

A shoulder bag large enough to take a 15" laptop.

£59.95



Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

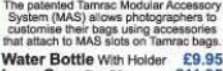
Velocity 6X £29.95

Velocity 7X £36.95

Velocity 8X £42.95

Velocity 9X £49.95

Velocity 10X £59.95



Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder £9.95

Lens Case Pro 50 £11.95

Lens Case Pro 100 £12.95

Lens Case Pro 200 £13.95

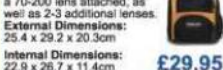
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Flash Case Large £9.95

Rain Cover Large £17.95

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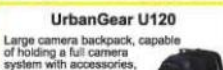
UrbanGear U30

The U30 is a lightweight camera backpack that can hold a plethora of equipment: the main compartment can accommodate a DSLR (such as the Nikon D60 or Canon 100D) with up to a 70-200 lens attached, as well as 2-3 additional lenses.

External Dimensions: 25.4 x 29.2 x 20.3cm

Internal Dimensions: 22.9 x 26.7 x 11.4cm

£29.95



UrbanGear U60

Medium camera backpack, capable of holding a medium-sized DSLR with 80-400 lens attached. The camera compartment is also removable.

External Dimensions: 30.5 x 26.0 x 19.0cm

Internal Dimensions: 26.7 x 24.8 x 12.7cm

£39.95



UrbanGear U120

Large camera backpack, capable of holding a full camera system with accessories, with a separate 15" laptop compartment.

External Dimensions: 44.5 x 31.8 x 28.6cm

Internal Dimensions: 36.2 x 26.7 x 13.3cm

£69.95



LIGHT METERS, TRIGGERS

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L208 TwinMaster

Analogous, incident and reflected, ambient light only.

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Digital, incident and reflected, ambient and flash light.

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£139.95



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WAS £199.95



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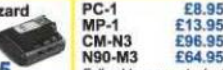
PocketWizard Plus II Twin Set

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£96.95



Full cable range stocked

N90-M3

£64.95



Full cable range stocked

PocketWizard MultiMax

£229.95



CAMERA BAGS

Kata 3N1 Sling

This unique range of bags provides three carrying options in one, morphing from sling to backpack and back again quickly and easily by use of its quick release buckles.

In sling position, the bag easily swings around from back to front to achieve quick draw access to your main camera and lenses.

In backpack position you can comfortably carry your equipment for long distance walking when needed. The included chest belt and balancing hip strap helps take the load of your heavy equipment off your shoulders.

Arrange your equipment in the bottom main compartment of the pack taking full advantage of the modular dividers to custom fit the bag to your exact equipment, while the large top compartment can be used as a daypack or for holding additional camera gear. Two external pockets allow quick access to accessories without opening the main compartments. The included rain cover folds neatly away into an integrated pocket.

£69.95



Kata 3N1-10

External Dimensions: 41.0 x 22.0 x 16.5cm

Internal Dimensions: 28.5 x 19.0 x 15.0cm

£84.95

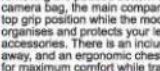


Kata 3N1-20

External Dimensions: 44.0 x 23.5 x 19.0cm

Internal Dimensions: 31.5 x 22.0 x 16.0cm

£99.95



Kata 3N1-30

External Dimensions: 45.0 x 32.0 x 19.0cm

Internal Dimensions: 32.5 x 29.5 x 16.0cm

£119.95



Kata 3N1-Tripod Holder

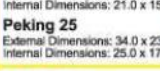
£14.95



IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465/ £59.95 DR-466/ £69.95 DR-467/ £79.95



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A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.

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RRP: £119.95
RRP: £89.95
RRP: £29.95
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Aluminium 3-section legs, Q90 column
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Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
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Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg
Load: 5.0kg
Folded: 58cm
Height: 146cm
£219.95

190CXPRO4 Tripod
Carbon Fibre 4-section legs, Q90 column
Weight: 1.34kg
Load: 5.0kg
Folded: 50cm
Height: 146cm
£229.95

055CXPRO3 Tripod
Carbon Fibre 3-section legs, Q90 column
Weight: 1.65kg
Load: 8.0kg
Folded: 65cm
Height: 175cm
£249.95

055CXPRO4 Tripod
Carbon Fibre 4-section legs, Q90 column
Weight: 1.70kg
Load: 8.0kg
Folded: 54cm
Height: 170cm
£259.95

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790B Monopod
Aluminium 5-section
Weight: 0.29kg
Load: 1.0kg
Folded: 39cm
Height: 145cm
£22.95

776YB Monopod
Aluminium 4-section
Weight: 0.33kg
Load: 4.5kg
Folded: 48cm
Height: 152cm
£29.95

695CX Monopod
Carbon Fibre 5-section
Weight: 0.60kg
Load: 5.0kg
Folded: 47cm
Height: 160cm
£137.95

679B Monopod
Aluminium 3-section
Weight: 0.60kg
Load: 10.0kg
Folded: 64cm
Height: 162cm
£36.95

680B Monopod
Aluminium 4-section
Weight: 0.83kg
Load: 10.0kg
Folded: 51cm
Height: 154cm
£45.95

681B Monopod
Aluminium 3-section
Weight: 0.78kg
Load: 12.0kg
Folded: 67cm
Height: 161cm
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492 Ball Head
non quick-release 1/4" thread
Weight: 0.12kg
Load: 2.0kg
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234 Tilt Head
Ideal for monopods
Weight: 0.27kg
Load: 2.5kg
£14.95

234RC Tilt Head
with RC2 quick release
Weight: 0.27kg
Load: 2.5kg
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Weight: 0.32kg
Load: 4.0kg
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496 RC2 Ball Head
with RC2 quick release
Weight: 0.46kg
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Load: 2.5kg
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Load: 4.0kg
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Load: 8.0kg
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Load: 5.0kg
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056 3D Head
non quick-release 1/4" thread
Weight: 0.50kg
Load: 3.0kg
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460MG 3D Head
magnesium, with RC2 q/release
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This is just a small selection of the MANFROTTO range now available to try in our new showroom in Leamington Spa

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Aluminium 3-section
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Load: 8.0kg
Folded: 54cm
Height: 169cm
£69.95

A284 Tripod
Aluminium 4-section
Weight: 2.17kg
Load: 8.0kg
Folded: 56cm
Height: 154cm
£73.95

CF284 Tripod
Carbon Fibre 4-section
Weight: 1.69kg
Load: 8.0kg
Folded: 56cm
Height: 160cm
£197.95

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BH02 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.21kg
Load: 6.0kg
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Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
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Load: 8.0kg
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Heavy duty sliding quick release plate, 360 degree rotation, triple control knobs
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Load: 8.0kg
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Weight: 0.30kg
Load: 8.0kg
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Load: 12.0kg
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BH08 Ball Head
Weight: 0.49kg
Load: 12.0kg
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BH28 Ball Head
Weight: 0.74kg
Load: 18.0kg
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BH58 Ball Head
Weight: 0.72kg
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VANGUARD

The 2009 TIPA "Best Accessory" award-winning Vanguard AltaPRO tripod range is set to revolutionise the way you think about tripods!

Unlike traditional tripods, the AltaPRO's Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at ANY angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees! The clever Instant-Swivel-Stop-and-Lock (ISSL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds. Other features include: Independent height and angle adjustable legs, patented magnesium die-cast canopy, spiked and rubber feet, non-slip rubberised foam leg warmers, anti-shock column ring - true professional specification tripods!

AltaPRO 263AT Tripod
Aluminium 3-section legs, magnesium canopy, Multi-Angle-Central-Column
Weight: 2.05kg
Load: 7.0kg
Folded: 63cm
Height: 169cm
£119.95

AltaPRO 264AT Tripod
Aluminium 4-section legs, magnesium canopy, Multi-Angle-Central-Column
Weight: 2.10kg
Load: 7.0kg
Folded: 53cm
Height: 159cm
£129.95

Alta+ 263AT Tripod
Aluminium 3-section legs, magnesium canopy, standard central column
Weight: 1.59kg
Load: 5.0kg
Folded: 63cm
Height: 161cm
£89.95

Alta+ 264AT Tripod
Aluminium 4-section legs, magnesium canopy, standard central column
Weight: 1.64kg
Load: 5.0kg
Folded: 53cm
Height: 171cm
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Aluminium 3-section legs, standard column
Weight: 1.26kg
Load: 3.0kg
Folded: 53cm
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Alta+ 234AT Tripod
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Aluminium 5-section legs, standard column
Weight: 1.18kg
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Height: 116cm
£79.95

Alta+ 224CT Tripod
Carbon Fibre 4-section legs, standard column
Weight: 0.92kg
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Folded: 41cm
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RRP: £69.95
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Special Deal Price: £79 SAVING £25

Alta+ 264AT Tripod PH31 Pan/Tilt Head
RRP: £99.95
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VANGUARD MONOPODS

AP284 Monopod
Aluminium 4-section legs
Weight: 0.57kg
Load: 8.0kg
Folded: 51cm
Height: 158cm
£33.95

AP324 Monopod
Aluminium 4-section legs
Weight: 0.69kg
Load: 8.0kg
Folded: 53.5cm
Height: 167cm
£38.95

CP324 Monopod
Carbon Fibre 4-section legs
Weight: 0.55kg
Load: 10.0kg
Folded: 53.5cm
Height: 167cm
£89.95

VANGUARD HEADS

SBH30 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate
Weight: 0.22kg
Load: 3.0kg
£39.95

SBH50 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate
Weight: 0.25kg
Load: 6.0kg
£49.95

SBH100 Ball Head
Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
Weight: 0.39kg
Load: 10.0kg
£64.95

PH21 Pan / Tilt
2-way fluid head, magnesium, spirit level, quick release
Weight: 0.35kg
Load: 3.0kg
£34.95

PH31 Pan / Tilt
2-way fluid head, magnesium, spirit level, quick release
Weight: 0.43kg
Load: 6.0kg
£54.95

PH22 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.34kg
Load: 3.0kg
£34.95

PH32 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.42kg
Load: 5.0kg
£54.95

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BAG50 £7.95
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Durable, lightweight, with shoulder strap.

This is just a small selection of the VANGUARD range now available to try in our new showroom in Leamington Spa

Hahnel HW433 Wireless Pro Remote Shutter Release

Ultra high frequency 433MHz professional radio remote control, with a range of up to 80 metres. Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources. Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera, plus a short distance cable operated shutter release. Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

hähnel Pro Remote Special Deal

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RRP: £59.95
RRP: £29.95
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Hahnel Giga T Pro - NEW FOR 2010! Timer Wireless Pro Remote Shutter Release

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable. Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer. Available for Canon, Nikon, Sony, Olympus, and Pentax.

RRP: £89.95
Launch Offer: **£69**
SAVING £20

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 to 2.8 metres. Autofocus, Bulb Function and Continuous Shooting functions. Available for Canon, Nikon, Sony, Olympus, and Pentax.

£19.95

TREKKING POLES

TrekTech

Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience - the need for a sturdy, lightweight, multi-purpose device with the functionality of both a tripod and trekking pole/hiking staff. The result is the TrekPod, a lightweight, height-adjustable walking/hiking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the MagMount. The unique MagMount quick release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate, called a MagAdapter, that screws into the bottom of your camera. A safety clip that stores below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head is supplied with two MagAdapter quick release plates.

TrekPod II - £69.95

A refined version of the original TrekPod, using aircraft-grade aluminium alloy, it comes complete with a MagMount ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 146cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 90cm.

TrekPod GO PRO - £129.95

The TrekPod GO PRO is a more compact TrekPod, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 794g including the MagMount STAR ball head that comes as part of the package, it is able to support 4kg.

TrekPod XL - £259.95

The TrekPod XL is the top of the range TrekPod. Utilizing Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO. It includes the larger MagMount PRO ball head.

MagMount
The original MagMount ball head. Weighing in at just 73g, it is capable of holding 4kg.
£24.95

MagMount STAR
The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 79g, with a maximum load rating of 4kg.
£34.95

MagMount PRO
Utilising the same Square Tooth Anti Rotation system as the MagMount STAR, the MagMount PRO is a larger ball head, weighing 127g, and capable of holding an impressive 6kg.
£64.95

All MagMount ball heads come with two MagAdapter quick release plates. These are also available separately.

MagAdapter Light £5.95
MagAdapter Heavy £6.95
MagAdapter STAR £9.95

Telephone: 01926 339977 or 0800 1077 211
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550D + 18-55 IS	£779
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18-200 F3.5/5.6 unboxed	£399		
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50 F1.4 U	£339
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200 F2.8 II L USM	£699
300 F2.8 L IS USM	£3799
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STE2 Transmitter	£199
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50 F1.8 AFD	£109
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80-400 F4.5/5.6 VR AFD	£1149
85 F1.4 AFD	£879
85 F1.8 AFD	£307
85 F2.8 D PCE	£1399
85 F3.5 G VR	£449
105 F2.8 VR macro	£597
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200-400 F4 VR	£4699
300 F2.8 AFS G VR II	£4499
300 F2.8 AFS VR	£3799
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SC-29	£77
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67mm	£40	£93
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67mm	£30	£49	£94
72mm	£39	£55	£114
77mm	£47	£59	£132
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RB Pro SD + 90 F3.5 L.....£599	70-300 F4.5/6 G.....£79	35 F2.8 shift.....£369
+ RFH.....£599	80-200 F2.8 AFD N.....£749	50 F3.5 mac M-Box.....£149
Pro SD body box.....£299	80-200 F2.8 AFS.....£699	135 F2.8.....£39
Prism early.....£99	80-200 F2.8 1 touch.....£799	135 F3.5.....£39
37 F4.5 fisheye.....£449	80-400 F4.5/5.6 VR.....£929	135 F4.5 mac M-Box.....£249
65 F4.5 C.....£199	M-Box.....£929	200 F4 (55mm).....£69
150 F4.5 K lovely.....£279	80-400 F4.5/5.6 VR.....£849	Auto ext tube 14.....£39
180 F4.5 K mint.....£299	85 F1.8 AFD M.....£249	Auto ext tube 25.....£39
180 F4.5 C.....£149	300 F2.8 AFS VR.....£3299	Manual ext tube
Ext tube 1 or 2 each.....£69	300 F2.8 AF.....£1299	7, 14 or 25 each.....£24
Ext tube 45 mint box.....£99	500 F4 AFS.....£3999	Auto Variable ext
Teleplus 2x conv.....£69	500 F4 AFS scruffy.....£2999	tube 65-116.....£149
MAMIYA RZ 6x7	TC200E M.....£219	Auto bellows M-Box.....£179
RZ Pro II D + 110.....£1299	TC200E.....£189	PENTAX 645AF
+ RFH M-Box.....£1299	SIGMA	645N + 75.....£469
RZ67 Pro II inc 110.....£799	17-35 F2.8/4 EX DG.....£249	FA 45 F2.8.....£399
+ RFH M-Box.....£799	17-35 F2.8/4 EX.....£219	FA 45-85 F4.5.....£449
RZ67 Pro II inc.....£799	18-250 F2.8/4.5 OS mint.....£149	FA 80-160 F4.5.....£399
90 F3.5 + RFH.....£699	18-250 F3.5/5.6 M.....£149	FA 120 F4 mac box.....£349
RZ Pro I body.....£349	20-70 F2.8 non EX.....£39	FA 200 F4 box.....£299
RZ Pro body.....£149	28-70 F2.8 non EX.....£39	FA 400 F5.6.....£599
150 F3.5.....£149	28-200 F3.5/6.3 DG.....£149	1.4x or 2x con ea.....£199
180 F4.5.....£199	30 F1.4 EX.....£269	Helicoid ext tube.....£79
250 F4.5.....£199	30 F1.4 EX.....£179	Ext tube set.....£99
No 1 ext tube.....£99	50-500 F4.5/6.3 EX.....£569	120 insert.....£79
AE prism early.....£149	55-200 F4.5/6.3 DC Mint.....£69	500FTZ flash.....£129
FE701 prism AE.....£299	70-300 APO mac DG.....£129	PENTAX 645MF
120 backs.....£39	80-400 F4.5/5.6 OS.....£499	645 Body + 75 F2.8.....£299
MINOLTA MD	100-300 F4.5 EX DG M-£479	120 insert.....£299
X-700 BODIES.....£69	105 F2.8 EX.....£249	645 Body (No insert).....£149
TO CLEAR.....£69	150-500 F5.6/6.3 APO DG.....£599	Scuffy.....£149
X-300 Body Chr.....£49	170-500 F5.6/3.....£439	45 F2.8 (67mm).....£249
28 F2.8 MD.....£29	300 F2.8 EX DG.....£1499	45-85 F4.5.....£299
28 F3.5 MC.....£29	500 F4.5 EX DG.....£299	75 F2.8.....£99
28 F3.5 MD.....£29	1.4x EX DG.....£159	75 F2.8 Leaf (57mm).....£149
28-70 F3.5/4.8 MD.....£49	2x EX DG converter.....£119	80-160 F4.5 (77mm).....£299
35-70 F3.5/4.8 MD.....£49	TAMRON NAF	120 F4 Macro.....£299
35-105 F3.5/4.5 MD.....£79	17-50 F2.8 XR Dill M-£249	135 F4 Leaf (58mm).....£249
45 F2.....£25	18-250 F3.5/5.6 Dill.....£119	150 F3.5 (58mm).....£169
50 F1.7 MD.....£29	18-250 F3.5/5.6 Dill VC.....£249	200 F4 box (58mm).....£199
70-200 F4 MD.....£29	19-35 F3.5/4.5 Mint.....£39	200 F4 (58mm).....£149
135 F2.8 MD.....£49	28-200 F3.5/6.3 XR.....£299	Helicoid Ext tube set.....£79
135 F3.5 MC.....£29	28-300 XR Di VC M.....£299	Reverse adapter set.....£39
135 F3.5 MD.....£29	55-200 F4.5/6 Dill.....£49	1.4x Converter.....£199
135 F3.5 QD.....£20	70-200 F2.8 Dill.....£399	2x Converter.....£199
200 F4 MD.....£69	2x MC conv.....£49	120 insert M-Box.....£69
INDIE MD FIT LENSES	NIKON MF	PENTAX 67
Carl Zeiss 24 F2.8.....£39	TOK 20-35 F2.8 ATX.....£199	67 MU + metered prism.....£299
24 F2.8 ASP blik.....£149	TOK 28-70 ATX Pro.....£199	+ 105 F2.4 latest.....£799
28 F2.8 blik.....£999	TOK 28-200 ATX Pro.....£349	67MU + plain prism.....£349
90 F2 blik.....£699	FLASH/ACCESS	67 MU body.....£199
CF Flash.....£69	SB-23.....£39	just serviced.....£299
CF-20 Flash.....£99	SB-28.....£29	35 F4.5 fisheye late.....£649
Minilux Zoom.....£199	SB-30.....£29	(Built in filters).....£649
MAMIYA 645	SB-80DX.....£129	45 F4 (82mm).....£299
645 Pro TL inc 80 F2.8 N.....£249	SB-80DX.....£129	55 F3.5 Early (105mm).....£299
+ FE401 Prism + Pro.....£249	MC-30.....£40	55 F4 latest (77mm).....£299
645 Pro TL + 80 F2.8 N.....£249	MC-36.....£89	55-100 F4.5 (95mm).....£599
+ WLF + 120 RFH.....£349	MH-30 charger.....£89	75 F4.5 latest box.....£249
645 Pro TL SVX Pack II.....£249	NIKON MF	75 F4.5 shift (82mm).....£449
inc 80 F2.8 N + Plain.....£249	FM3A B/O Blik Box.....£299	100 F4 mac latest.....£449
Prism + 120 RFH.....£249	F3 Body.....£199	105 F2.4 latest.....£279
Prism Boxed.....£449	F2 Chrome + DP1 Prism.....£249	105 F2.4 early (67mm).....£149
645 Pro SV Kit inc 80.....£249	F2 Chr + DP1 Prism.....£279	135 F4 mac early (67mm).....£149
F2.8 N + SV Prism + 120.....£249	FM2n b/o chr/blik.....£249	165 F2.8 early (67mm).....£149
RFH + Winder Box.....£449	FE2 Body Black.....£149	165 F2.8 (67mm).....£149
645 Pro + 80 F2.8 N.....£249	FM2 Body Chrome.....£149	165 F4 leaf (77mm).....£429
120 RFH + FE401.....£479	F30 Body Chr Box.....£89	200 F4 latest.....£349
645 Pro Body.....£199	F30 Body.....£69	200 F4 latest M-Box.....£379
645 Super Body.....£99	24 F2.8 F.....£169	200 F4 early (67mm).....£149
24 F4 M-Box.....£699	24 F2.8 AI.....£169	300 F4 early (82mm).....£199
35 F3.5 N M-Box.....£299	28 F4 Shift.....£499	P adapter 67 lenses.....£39
45 F2.8 N M-Box.....£299	28 F3.5 AI.....£99	Komura or Vivitar 2x
50 F4 Shift M-Box.....£399	35-70 F3.5/4.5 AIS.....£99	converter each.....£39
55 F2.8 N.....£199	50 F1.8 AIS.....£89	Reverse adapter.....£39
55-110 F4.5 N (Tiny.....£199	80-200 F4 AIS.....£199	Ref converter A.....£129
Optical Blomish).....£199	angle finder.....£129	Remote battery cord.....£39
80 F2.8 N.....£99	100-300 F5.6 AIS.....£149	67 K adapter box.....£69
105-210 F4.5 ULD.....£299	135 F2.8 F Series.....£49	Quick focus ring.....£15
150 F2.8 B M-Box.....£249	200 F4 AIS macro with.....£399	TAMRON ADAPAL
150 F4 C.....£99	tripod mount ring.....£399	300 F2.8 SP.....£599
210 F4 M.....£169	300 F4.5 AI Box.....£199	LOTS MORE USED
	300 F4.5 AIS inc hood.....£149	IN STOCK ring or see web
	TC16A Converter.....£59	

METZ

36AF4 Flashgun.....£79	
45CL4 Flashgun NID.....£149	
48AF1 Flashgun.....£169	
58AF1 Flashgun shown.....£269	

TAMRON

10-24mm f3.5/4.5 SP Di II.....£379	
17-35mm f2.8/4 Di II SP PKAF.....£139	
17-50mm f2.8 SP XR Di II VC CAF NAF.....£449	
18-200mm f3.5/6.3 XR Di II NAF (no motor).....£139	
18-250mm f3.5/6.3 Di II NAF only.....£269	
60mm f2 Di II Macro CAF NAF + Sony.....£359	
18-270mm F3.5/6.3 Di II VC LD CAF/NAF.....£449	
28-200mm F3.8/5.6 XR Di PKAF.....£129	
28-300mm F3.5/6.3 XR Di VC NAF.....£349	
90mm F2.8 Di Macro.....£339	

KENKO

Converters/ Extension Tubes

1.5x DG Converter.....£99	
Pro 300 1.4x DG Converter.....£169	
Pro 300 2x DG Converter.....£199	
Ext Tube Set DG CAF/NAF.....£149	

KENKO FILTERS

mm	UV	MC Protector
58mm	£10	£10
62mm	£14	£14
67mm	£18	£18
72mm	£20	£20
77mm	£22	£22
82mm	£25	£25

TAMRAC

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Expedition 4x.....£79.00	
Expedition 5x.....£99.00	
Expedition 6x.....£119.00	
Expedition 7x.....£119.99	
Expedition 8x.....£149.99	
Expedition 9x (shown).....£179.00	
Pro 5.....£39.00	

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Fastpack AW

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200 Black only.....£45	
250 Black only.....£49	
350 Black only.....£59	

CRUMPLER

Pretty Bella

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3000.....£39	
4000.....£49	
5500.....£55	
7500.....£59	

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ETRSi Complete + Grip	E++ £299
ETRSi Complete	E++ £299
ETRSi Body Only	E++ £129-£139
ETRSi Body	E++ £199
ETRSi Body Only	E++ £199
45-80mm F4.5-6 PE	E++ £499-£549
50mm F2.8 E	E++ £39
60mm F2.8 E	E++ £39
135mm F4 PE Macro	E++ £249
150mm F3.5 E	As Seen / E++ £39-£179
150mm F3.5 PE	E++ £199
200mm F4.5 E	E++ / Mint £179-£229
250mm F5.6 E	As Seen / E++ £179-£229
120 E Mag	E++ £39
120 E1 Mag	E++ / E++ £20-£249
120 E1 Mag - Silver	E++ £39
Polariod Mag E	E++ / E++ £25-£79
AEII Prism	E++ / E++ £129-£129
Rotary Prism E	As Seen / E++ £59-£59
Prism Finder E	Exc / E++ £149-£149
Extension Tube E14	E++ / E++ £59-£59
Extension Tube E28	E++ £79
U Bracket	E++ £25
Motolinder E	As Seen £49
SCA36 Flash Adapter	E++ / E++ £29-£59
Speed Grip E	E++ / E++ £39-£59

Bronica GS1 - Please Phone Bronica RF45 - Please Phone Bronica S2A/ECLT - Please Phone

Bronica SQA/Ai

SQA Complete + AE Prism	E++ £379
SQA Complete	E++ £299
40mm F4 PS	E++ £299
40mm F4.5	E++ £299
50mm F3.5 PS	E++ / E++ £179-£249
50mm F3.5 S	E++ / E++ £179-£249
60mm F4 PS	E++ / E++ £179-£249
80mm F2.8 PS	E++ £119
110mm F4 PS Macro	E++ £249
110mm F4 PS Macro	Unused £399
150mm F3.5 S	As Seen / E++ £99-£165
150mm F4 PS	Exc / E++ £99-£199
SQA 120 Mag	E++ £39
SQA 135N Mag	E++ £49
SQA 220 Mag	Exc / E++ £149-£149
SQA 220 Mag	E++ £75
SQA 120 Mag	E++ £135
SQA 220 Mag	Exc / E++ £229-£279
Polariod Mag S	Exc / E++ £25-£49
AE Prism Finder S	E++ £149
ME Prism Finder S	E++ £119
Prism Finder S	E++ £59
CDS MF Finder S	E++ / E++ £79-£99
Autolens S	E++ £219
Extension Tube S18	E++ £59
Extension Tube S36	E++ £79
Motolinder SQAi	E++ / Mint £99-£109
Proshade S	E++ / E++ £25-£59

Canon EOS

EOS 1V HS Body Only	E++ £499
EOS 1V + £2 Booster	E++ £599
EOS 1V Body Only	E++ £449
EOS 1N HS Body Only	E++ £249
EOS 1N Body Only	E++ / E++ £109-£109
EOS 1 + £1 Booster	As Seen / E++ £139-£149
EOS 1 Body Only	Exc / E++ £99-£179
EOS 3 + £1 Booster	E++ £229
EOS 3 Body Only	As Seen / E++ £99-£159
EOS 5 Body Only	E++ £49
EOS 500 Body Only	E++ £549
EOS 100 Body Only	E++ £249
EOS 100 Body Only	E++ £249
16-85mm EFS IS USM	Exc Demo £549
17-85mm F4.5-6 IS USM	Exc Demo £549
EOS 500 F3.5-5.6 EFS	E++ £59
16-55mm F3.5-5.6 EFS II	E++ / Mint £109
24mm F2.8 E	Mint £299
24mm F3.5 L TSE	E++ £399
24-105mm F4 L IS USM	Mint £699
28-80mm F3.5-5.6 EF	E++ £49
28-80mm F3.5-5.6 USM IV	E++ £49
28-80mm F3.5-5.6 USM V	E++ £49
28-90mm F4-5.6 USM	E++ £69
28-105mm F3.5-5.6 USM	E++ £139
28-135mm F3.5-5.6 IS USM	E++ £199
45mm F2.8 TSE	E++ £399
70-200mm F2.8 L IS USM	E++ £1,249
70-300mm F4-5.6 DO IS USM	E++ / Mint £699-£749
70-300mm F4-5.6 IS USM	Mint £349
70-300mm F4-5.6 EF	E++ £39
70-300mm F4-5.6 USM	E++ £119
70-300mm F4-5.6 USM III	E++ £119
80-200mm F4-5.6 EF	E++ £59
80-200mm F4-5.6 EF II	E++ £59
90-300mm F4-5.6 EF	E++ £109
100-300mm F4-5.6 USM	E++ £129
100-400mm F4-5.6 L IS USM	E++ £949
135mm F2 L IS USM	E++ £699
135mm F2.8 EF Soft Focus	Mint £249
300mm F4 L IS USM	E++ / Mint £999
300mm F4 IS USM	E++ £999
400mm F4 IS DO USM	E++ £1,499
2x EF Extender MK1	E++ / Mint £159-£169
Jessops 2x Converter	E++ £39-£45
Sigma 1.4x EX Apo DG Converter	Mint £1,199
Sigma 8mm F4 EX Fisheye	E++ £449

Sigma 17-35mm F2.8-4 EX HSM	E++ £149
Sigma 18-50mm F2.8-4.5 DG OS HSM	E++ £179
Sigma 24mm F2.8	E++ £85
Sigma 70-200mm F2.8 Apo EX DG	Mint £449
Sigma 70-300mm F4-5.6 Apo Macro	E++ £109
Sigma 105mm F2.8 EX DG Macro	E++ £399
Sigma 135-400mm F4-5.6 Apo	E++ £299
Sigma 170-500mm F5-6.3 Apo	E++ £349
Sigma 300mm F4 Apo	E++ / Mint £299-£329
Sigma 500mm F4.5 Apo EX DG HSM	E++ £2,999
Tamron 28-300mm F3.5-6.3 XR Di	E++ £159
Tamron 70-300mm F3.5-6.3 Di	E++ £89
Tamron 90mm F2.8 SP AF Macro	Mint £239
Tokina 16-50mm F2.8 ATX Pro Di	Mint £549
Tokina 50-135mm F2.8 DX ATX Pro	Mint £449
Vogtlander 19-35mm F3.5-4.5	E++ £89
300E2 Speedlite	E++ / E++ £119-£139
420E2 Speedlite	E++ £149
430E2 Speedlite	E++ £149
480E2 Speedlite	E++ £129
560E2 Speedlite	E++ £159
M3 Macro	E++ / E++ £79-£139
E1 Booster	As Seen / E++ £49-£79
BP-1 Battery Grip	E++ £59
BP-50 Battery Grip	Unused / E++ £29-£39
VG10 Vertical Grip (EOS S)	E++ / E++ £135-£135
Extension Tube EF12	Mint £49
Extension Tube EF25	Mint £49
LC3 Wireless Set	Mint £99

Canon Manual

FINAE (Linda Kosowski)	E++ £350
FINAE Black Body Only	Exc / E++ £199-£249
U.S. Coastguard F1 + 50mm F1.4	E++ £399
U.S. Marine F1 Body Only	E++ £499
T90 Body Only	As Seen / Mint £149-£149
T70 Body Only	E++ £25-£29
A1 Black Body Only	E++ £79
A1 Chrome Body Only	E++ £59
Exc Auto + 50mm F1.8	As Seen / E++ £59-£79
FL QL Chrome + 50mm F1.8	E++ £69
FX Chrome + 50mm F1.8	Exc £39
24mm F2.8 Black	E++ £65
24mm F2.8 FD	E++ / E++ £79-£95
24-35mm F3.5 FD L	E++ £399
28mm F2.8 FD	As Seen / Mint £149-£149
35mm F2.8 Black	E++ £119
35mm F2.8 FD	As Seen £25
35-70mm F3.5 Black	E++ £25-£29
35-70mm F3.5-4.5 FD	Exc / E++ £149-£229
35-70mm F4.5 FD	E++ £35
50mm F1.4 Black	E++ £49
50mm F1.4 FD	E++ £55
50mm F1.8 Black (Sample Lens)	E++ £39
50mm F3.5 FD Macro + Tube	E++ £39
75-200mm F4.5 FD	As Seen / Mint £229-£229
75-200mm F4.5 FD	Exc / E++ £229-£229
80-200mm F4 Black	E++ £69
80-200mm F4 FD	E++ £89
100-200mm F5.6 Black	E++ / E++ £39-£49
100-200mm F5.6 FD	E++ / E++ £229-£239
100-300mm F5.6 FD	E++ £79
100mm F2.8 Black	E++ £99-£179
100mm F2.8 FD	E++ £69
100mm F4 Black Macro	E++ £119
100mm F4 FD Macro	E++ £39-£69
100mm F4 FD Macro + Tube	E++ £179
135mm F2.8 FD	E++ £65
135mm F3.5 FD	E++ £25
200mm F2.8 FD	Exc £89
200mm F4 FD	As Seen £20
300mm F2.8 FD L	Exc £850
300mm F5.6 Black	E++ £85
300mm F5.6 FD	E++ / E++ £79-£79
400mm F5.6 Black	E++ £229
500mm F8 Reflex	E++ £159
U.S. Marine 400mm F4.5 Black	E++ £499
1.4x Extender A	E++ £49-£59
2x Extender A	E++ / E++ £39-£59
177A Speedlite	E++ / E++ £89-£115
188A Speedlite	E++ £115
198A Speedlite	E++ £129
2447 Speedlite	E++ £249
2777 Speedlite	E++ £349
300T Speedlite	E++ / E++ £299-£299
333G Speedlite	E++ £109
M3 Macro	E++ / E++ £129-£149
AE Motordrive FN	E++ / E++ £139-£145
AE Powerwinder FN	E++ / E++ £79-£119
Powerwinder F	E++ £59
MA Drive Set (US Coastguard)	E++ £39
Winder A2	E++ £25-£39
Winder A	E++ / E++ £29-£29
Angle Finder A2	E++ £49
Angle Finder B	Mint £79
Autolens + Release	E++ £109
Eye Level Finder FN	Mint £85
Speed Finder FN	E++ £150
Weist Level Finder 6x FN	Mint £125

Contax 645

645 Complete	E++ £1,199
645 Body Only	E++ £449
35mm F3.5 Dslr	Exc / E++ £799-£1,299
45mm F2.8 Dslr	E++ / E++ £749-£1,099
55mm F3.5 Dslr	E++ / E++ £849-£899
120mm F4 Macro	E++ £1,099
140mm F2.8 Sonnar	E++ / New £699-£1,199
210mm F4 Sonnar	E++ £899
Magazine + Insert	E++ / New £149-£249
MFB-2 Polaroid Mag	E++ £39
AE Prism Finder	E++ £199
GB72 Hood	E++ £45
GB75 Hood	E++ £49
MSB1 Flash Bracket	E++ £199
TLA480 Flash	E++ £279

Contax G Series

G2 + 35-70mm	E++ £699
G2 Body Only	E++ £399-£449
G1 - Detachable	E++ £249
35mm F2 G	E++ / E++ £199-£239
50mm F2.8 G	E++ / E++ £239-£249
G1 Leather Case	E++ £149
TLA140 Flash	E++ / New £45-£75
TLA200 Flash	E++ £99-£119

Contax SLR

N1 + 24-85mm	E++ / Mint £599-£699
NX + 28-80mm	E++ / New £349-£499
AK Body Only	E++ / E++ £299-£399
RTS Body Only	E++ £399
RX Body Only	As Seen / E++ £179-£239
RTS + Winder	E++ £195
RTS Body Only	E++ £195
Ante Body Only	E++ £249
16TMT Body Only	E++ / E++ £109-£139
159MM Body Only	E++ £159
137MA Body Only	E++ £39
139 Body Only	E++ £79
Preview Body Only	E++ / E++ £179-£249
15mm F3.5 AE	E++ £109
18mm F4 MM	Exc / E++ £499-£599
21mm F2.8 MM	Mint £1,699
25mm F2.8 MM	E++ £349
28mm F2 MM	E++ £399
28-70mm F3.5-4.5 MM	E++ / E++ £499-£579
28-85mm F3.5-4.5 MM	E++ / E++ £349-£399
35-135mm F3.5-4.5 MM	E++ / New £649-£949
60mm F2.8 AE Macro	E++ / New £499-£749
70-300mm F4-5.6 AF	E++ / Mint £549-£699
80-200mm F4 MM	E++ / New £279-£599
85mm F1.2 MM (60 Year Edition)	New £3,500
100mm F2.8 AE Macro	E++ £599-£649
100mm F2.8 AF Macro	New £999
135mm F2 (60 Year Edition)	Unused £2,499
135mm F2.8 MM	E++ £399
180mm F2.8 AE	E++ / E++ £349-£449
180mm F2.8 MM	E++ / New £399-£449
200mm F2 MM	Mint £3,249
200mm F3.5 AE	As Seen / E++ £225-£245
300mm F4 MM	E++ £199
300mm F4 AF	E++ £299
300mm F4 MM	E++ / New £349-£750
500mm F8 Mirror	New £649
Mirror Converter	E++ / New £179-£249
Mirror Converter	E++ / New £109-£139
P5-1 LCD Viewfinder	E++ £269
P7 Battery Holder	New £39
P9 Battery Holder	E++ £129
SLR Motordrive	As Seen £59
TLA280 Flash	E++ / Mint £59-£119
TLA30 Flash	E++ / E++ £45-£159
TLA360 Flash	E++ £229
Winder (159MM)	E++ £49

Digital Cameras

Canon EOS 10S MKII Body Only	E++ £2,750-£2,999
Canon EOS 10S MKII Body Only	E++ £1,599-£1,699
Canon EOS 10S Body Only	As Seen / E++ £699-£699
Canon EOS 10S MKII Body Only	E++ £899



Canon EOS 1D MKII Body Only	E++ £899
Canon EOS 1D Body Only	E++ / Mint £499-£499
Canon EOS 5D Body Only	E++ £2,799-£2,799
Canon EOS 300 Body Only	E++ £349
Canon EOS 200 Body Only	E++ / E++ £219-£249
Canon EOS 100 + BG-ED3 Grip	E++ £199-£239
Canon EOS 100 Body Only	E++ / E++ £149-£179
Canon EOS 450D Body Only	E++ £349
Canon EOS 350D Body Only	E++ £169-£179
Canon EOS D30 Body Only	As Seen £119
Canon A100 F1.8	Mint £99-£129
Canon BG-E2 Grip	E++ £39
Canon BG-E3 Grip	E++ £59
Canon BG-E4 Grip	E++ £89
Canon BG-ED3 Grip	E++ / Mint £49-£79
Canon PowerShot A720 IS	Mint £159
Canon PowerShot G10	E++ / New £299-£400
Canon PowerShot S2 IS	E++ £89
Epson RD15 Body Only	E++ £1,499
Epson RD1 Body Only	E++ £399
Fuji S6500D	E++ £149
Kodak DCSS20 Body Only	As Seen £349
Leica Digital Moduler R	E++ £2,499-£2,650
Leica M5 Panda Body Only	New £3,390
Nikon D3 Body Only	E++ / Mint £1,999-£2,299
Nikon D2X Body Only	E++ £1,649
Nikon D2H Body Only	E++ £1,649
Nikon D1X Body Only	E++ / E++ £349-£499
Nikon D300 Body Only	E++ / Mint £899-£949
Nikon D200 Body Only	E++ £399
Nikon D100 + MB-D100	E++ £239
Nikon D80 Body Only	E++ £379
Nikon D70 Body Only	E++ £179-£179
Nikon D5000 Body Only	Mint £349
Nikon MB-D100 Grip	E++ £49
Nikon Coolpix 990	As Seen £79



Olympus E3 Body Only	E++ / Mint £299-£749
Olympus E30 Body Only	Mint £349
Olympus E520 + 14-42mm	E++ £169
Olympus E20P + Accs	E++ £299
Olympus C8080	E++ £149
Olympus EX25 Extension Tube	Mint £39
Olympus FL20 Flash	E++ £99
Olympus FL36 Flash	E++ £119
Olympus SRF11 Ringflash Set	Mint £449
7-14mm F4 Zuko	Mint £359-£399
12-50mm F2.8-4 SWD	E++ / Mint £519-£549
14-54mm F2.8-3.5 Zuko	E++ £279-£299
40-150mm F3.5-4.5 Zuko	E++ £399
40-150mm F4-5.6 Zuko	Unused / New £149
50-200mm F2.8-3.5 Zuko	E++ £549
50-200mm F4-5.6 Zuko	Mint £279
Sigma 24mm F1.8 DG	E++ £199
Sigma 30mm F1.4 DC HSM	E++ £225
Panasonic FZ20	E++ £159
Panasonic FZ1	E++ £149
Pentax Q7 Body Only	Mint / Mint £649-£699
Pentax Q-BG3 Grip	Mint £79
Pentax D-BG4 Battery Grip	E++ £149
Pentax Optio W10	E++ £219
Ricoh GR Digital II	E++ £219
Ricoh GX100 + Finder	Mint £179
Ricoh GX200 + Finder	New £399
Millicat 70 Body Only	E++ £249
Sony A100 + 18-70mm	E++ £249

Olympus E3 Body Only	E++ / Mint £299-£749
Olympus E30 Body Only	Mint £349
Olympus E520 + 14-42mm	E++ £169
Olympus E20P + Accs	E++ £299
Olympus C8080	E++ £149
Olympus EX25 Extension Tube	Mint £39
Olympus FL20 Flash	E++ £99
Olympus FL36 Flash	E++ £119
Olympus SRF11 Ringflash Set	Mint £449
7-14mm F4 Zuko	Mint £359-£399
12-50mm F2.8-4 SWD	E++ / Mint £519-£549
14-54mm F2.8-3.5 Zuko	E++ £279-£299
40-150mm F3.5-4.5 Zuko	E++ £399
40-150mm F4-5.6 Zuko	Unused / New £149
50-200mm F2.8-3.5 Zuko	E++ £549
50-200mm F4-5.6 Zuko	Mint £279
Sigma 24mm F1.8 DG	E++ £199
Sigma 30mm F1.4 DC HSM	E++ £225
Panasonic FZ20	E++ £159
Panasonic FZ1	E++ £149
Pentax Q7 Body Only	Mint / Mint £649-£699
Pentax Q-BG3 Grip	Mint £79
Pentax D-BG4 Battery Grip	E++ £149
Pentax Optio W10	E++ £219
Ricoh GR Digital II	E++ £219
Ricoh GX100 + Finder	Mint £179
Ricoh GX200 + Finder	New £399
Millicat 70 Body Only	E++ £249
Sony A100 + 18-70mm	E++ £249

The logo for ffordes, featuring the word "ffordes" in a white, lowercase, sans-serif font. The letter "i" is replaced by a stylized yellow pen nib icon.

£69



www.journal-plaza.net & www.freedowns.net

Thinktank Airport International V2

Holds pro size DSLRs and super telephoto lenses with lens hoods, such as the 400 f2.8, 500 f4. TSA approved combination lock secures the main compartment. The zipper sliders fit into the TSA combination lock. Security cable and lock in rear pocket can secure the bag to immovable objects whilst security cable and lock in front pocket can secure laptop cases. A rain cover is included.

Airport International V2 £229.95
Airport Ultralight V2 £121.99
Airport Antidote V2 £148.99
Airport Acceleration V2 £190.00
Airport Airstream £198.00
Airport Addicted V2 £230.00
Airport Take Off £245.00
Airport Security V2 £260.00

Thinktank Streetwalker Pro

Holds a DSLR body attached to a 70-200 2.8 lens with hood attached and you can put your tripod on the front of your bag. Front organiser includes passport pocket. Lower front pocket will support smaller monopods or tripods, drop down tripod cup for larger tripods. A seam sealed rain cover is included. YKK locking zipper sliders. Removable waistbelt.

Streetwalker Pro Backpack £119.95
Streetwalker Backpack £94.95
Streetwalker HardDrive Backpack £139.00

Lowepro Primus Minimus AW

Rugged outer material made of 100% post consumer recycled Cycloper®-providing high water & abrasion resistance while remaining environmentally friendly. An ergonomic, eight point adjustable harness system with DryFlo™ lining distributes weight evenly and allows for breathable comfort. Capacity: 1 DSLR with medium zoom lens attached, 1-2 additional lenses, charger, cords, filters, flash unit and 2 memory cards.

Primus Minimus AW Black £45.95

Lowepro Slingshot 100AW

Uses a unique sling design to go from carry mode to ready mode in seconds. Carried comfortably on the back, it easily rotates to the front so you can get to your camera quickly. Holds an SLR with mid-range zoom attached, 1-2 extra lenses, cables and accessories and has a full access lid for easy loading. Also includes a built-in memory card pouch, micro fiber LCD cloth and two generous organizer pockets.

Slingshot 100AW Red only £38.99
Slingshot 200AW Red MORRIS SAVE YOU £24! £54.95

Lowepro Mini Trekker AW

This lightweight, compact backpack holds a surprising amount of gear in a small space. There's a quick-release integrated tripod holder, attachment loops for optional SlipLock accessories, compression straps and lots of pockets including a large front pocket with a fully weather flap & quick-access front pocket. The ergonomic harness features wide, padded shoulder straps and a sternum strap.

Mini Trekker AW Forest Green £49.95

Lowepro Pro Runner 450AW

Delivers a compact, streamlined and urban inspired solution for photographers and photojournalists who carry their gear through crowded airports and busy city streets. This feature-filled design fits up to a pro DSLR with lens, laptop, tripod and multiple accessories, plus a few personal items, in a highly organized pack. From its fully padded interior to its patented, built in All Weather AW Cover™.

Pro Runner 450AW £114.95
Pro Runner 300AW SAVE £8 £72.95
Pro Runner 350AW SAVE £15 £99.95
ALSO NEW - Pro Runner Rolling Bags
Pro Runner X350AW SAVE £26 £154.00
Pro Runner X450AW SAVE £32 £189.00

Lowepro Pro Trekker 300AW

Offers superior protection and comfort with Lowepro's premium suspension system. A removable waistpack serves as a traditional backpack lid, providing extra security and weather protection; or as a waistpack with a mesh-covered back & two roomy pockets.

Pro Trekker 300AW £205.00
Pro Trekker 400AW £215.00
Pro Trekker 600AW £235.00

Lowepro Versapack 200AW

Photo enthusiasts & travelers will appreciate the compact design. Take out the dividers, fold and place in luggage for a packable solution. For an urban or wilderness day trek, you can load to suit your needs. Starting at the top, there's a lightly padded upper compartment with plenty of room for personal items that includes extra storage pockets. The lower camera compartment & upper pack are separated by a fully removable horizontal divider that features 2 built-in memory card pockets.

Versapack 200AW £59.90

Tamrac Adventure 75 Rust

Lightweight, high-mobility back pack providing foam-padded protection and quick access to multiple SLRs, lenses, flash and accessories. The interior lid of the main compartment features their patented memory & battery management system™ using red flags to identify available memory cards & batteries. Windowpane Mesh™ pockets organize film, filters and other small accessories. The QuickClip™ tripod system holds a tripod centered and balanced on the pack. A comfortable, foam-padded backboard, harness and adjustable waist strap provide easy carrying comfort. Other features include: LockDown™ Rain Flap for weather protection, front pocket to hold a light jacket, accessories, and an EasyGrip™ carrying handle.

Adventure 75 Rust £49.97

Tamrac Expedition 9X

Specifically designed to accommodate a DSLR with a long telephoto lens attached (such as 400mm, 500mm or 600mm) or an intermediate zoom lens (200mm or 300mm) attached, additional lenses, camera bodies, flashes and accessories. This large backpack features a multi-section divider system to accommodate long telephoto lenses of different lengths and diameters. The top section supports the camera and cinches tightly to the narrow portion of the lens where it attaches to the camera. The bottom section includes two foam-padded, plastic reinforced vertical dividers and one horizontal divider that can be adjusted vertically to fit varying length lenses and lens shade diameters.

Expedition 9X Backpack £159.97
Expedition 3 MORRIS SAVE YOU £20! £39.95
Expedition 4X MORRIS SAVE YOU £60! £59.97
Expedition 5X Backpack £79.95
Expedition 6X MORRIS SAVE YOU £70! £89.95
Expedition 7X Backpack £125.95
Expedition 8X Backpack £148.95

Giotto Vitruvian Tripod

The new Giotto's VGR tripods are designed to offer photographers not only a truly lightweight and compact tripod, but a fully functioning monopod and ball head. The tripod castings are made from a forged aluminium alloy for strength and the quick action twist leg locks require only 1/8 turn to lock and unlock. A compact ball & socket head is provided that offers smooth and precise movement, independent pan control with a quick release system. But its not just a tripod, simply unscrew the tripod leg, remove the centre column and head then join them together to produce a full size monopod with a maximum operating height of 162cm.

Vitruvian Aluminium £199.95
Vitruvian Carbon Fibre £299.95

Manfrotto 190XDB Tripod

Light in weight and compact, the leg angle release mechanism and the wing locking knobs have been greatly improved. It does not feature a horizontal center column, but it does share a new ergonomically improved design with its 190XPROB sibling.

190XDB Tripod MORRIS SAVE YOU £15! £59.95

Manfrotto 055XPROB Tripod

Makes the Manfrotto-patented horizontal center column feature easier to use. Extend the column on the 055XPROB tripod to its highest vertical position and it can be swung round to horizontal without removing the head or disassembling the column itself.

055XPROB Tripod £119.80
055XPROB + B04RC2 MORRIS SAVE YOU £40! £164.85

Manfrotto 190XPROB Tripod

Makes the Manfrotto-patented horizontal center column feature easier to use. Extend the column on the 190XPROB tripod to its highest vertical position and it can be swung round to horizontal without removing the head or disassembling the column itself.

190XPROB Tripod £104.85
190XPROB + B04RC2 MORRIS SAVE YOU £50! £149.85
190XPROB + 496RC2 £145.05

Gitzo GT1541T Traveller Tripod

Unique patented 180° folding mechanism accommodates the head inside the folded legs and makes this the smallest folded tripod for its open size and number of sections. Maximum height: 140cm. Leg sections: 4. Weight: 1.0kg. Min height: 36cm. Closed length: 39cm. Load capacity: 8kg. Carbon fibre.

GT1541T Traveller £see web
GT1550T Traveller MORRIS SAVE YOU £65! £see web
GK2580TQR Traveller MORRIS SAVE YOU £50! £see web
GK2580TQR Traveller £789.95

Cullmann Nanomax 250 Tripod

Features a 3-way pan & tilt head, quick release system, comfort leg wraps, comes complete with carrying case. Weight - 1000g. Maximum height incl centre column raised - 140cm. Maximum height without centre column raised - 121cm. Minimum height - 29cm. Folded length - 49cm.

Nanomax 250 £49.90
Nanomax 220 £39.90 **Nanomax 260 £74.95**

Velbon GEO Series Tripods

Use a unique Carbon-Fibre & Basalt composite material which gives the legs added strength and rigidity. They feature Spiral-Etched surfaces for smooth, fast extension as well as unique Lever-Locking leg sections. Each leg is fitted with an adjustable tip, giving rubber or spike options. Also unique is Velbon's new centre column Quick-Release lever which allows fast adjustment of column height. The two-section centre column can be split for low-angle use in macro photography etc. Supplied with a multi-purpose leg pouchette, which can be used for comfortable shoulder carrying & as a stone bag for added tripod support in windy conditions.

GEO E540 (shown) £185.00
GEO E430 £142.95
GEO E440L £159.95
GEO E530 £169.95
GEO E540L £189.95
GEO E630 £209.95
GEO E640 £219.99
GEO E640L £209.95

Velbon Ultra Luxi L Tripod

Material used is mainly aluminium, making it lightweight and giving it a contemporary look. It uses simple twist locks on the legs for quick and easy use. The centre column is split allowing for low down photography. Features a PHD-41Q three way head which has three bubble levels and a quick release system. Also a free carrying bag is included.

Ultra Luxi L MORRIS SAVE YOU £37! £78.97
Ultra Luxi M MORRIS SAVE YOU £43! £61.97
Ultra Maxi L MORRIS SAVE YOU £45! £59.97
Ultra Maxi M MORRIS SAVE YOU £32! £61.97

Velbon Ultra Stick L50

A 5 section leg monopod with rubber foot and twist-lock leg sections. Closed height: 35cm. Extended height: 155cm. Weight: 0.23kg.

Ultra Stick L50 £24.42

Slik Pro 700DX AMT Tripod

Featuring Slik's new Super Alloy 'AMT' - a blend of Aluminium, Magnesium & Titanium for a strength to weight ratio 40% greater than similar tripods. Multi-position legs (30.2mm in diameter) allow low level shooting & extra versatility on uneven ground. Each leg is covered with a foam grip for increased comfort, particularly in cold conditions. The centre column is simple to adjust - loosen the locking collar and move to the desired position. A friction collar is provided, allowing you to slow the movement when loaded with camera gear. The column is reversible, making this a great choice for macro photographers. The Pro 700DX is currently supplied complete with FREE 700DX head (worth £59.99).

Pro 700DX AMT £119.97
Pro 330DX AMT MORRIS SAVE YOU £85! £79.97
Pro 340DX AMT MORRIS SAVE YOU £51! £102.97
Pro 400DX MORRIS SAVE YOU £43! £94.97
Pro 500DX MORRIS SAVE YOU £111! £99.97

Optech Camera Straps

NEW! For those busy photographers who always need a camera safely to hand.

Optech Grip Strap £28.95
Optech Super Classic £15.95
Optech Strap Classic £14.95
Optech EZ £10.99

Braun 1 For All+ Charger

Will charge almost any digital camera battery as long as the charge contacts are exposed. The charger has two movable terminals which you simply align with the charge terminals of your battery and then charging begins. The device will check the voltage of your battery and automatically give the correct charge. Charging status is displayed clearly on a backlit LCD which shows you the progress of the charge.

1 For All Charger £29.00

Celestron Ultima 100ED

A high performance model featuring cutting edge optics with extra low dispersion glass (ED), providing excellent color correction and razor sharp images for serious nature and bird watchers. ED version also ideal for virtually eliminating chromatic aberration usually seen during planetary and lunar viewing. Celestron scopes can be connected directly to your camera via a T Mount adapter making them ideal for super-telephoto photography.

Ultima 100ED 45° MORRIS SAVE YOU £153! £446.95
Ultima 80ED 45° MORRIS SAVE YOU £120! £364.95
Ultima 80 45° MORRIS SAVE YOU £50! £137.95
Ultima 100 45° MORRIS SAVE YOU £77! £247.95

Perfect Pix Pocket Grey Card

The Digital Photo Grey card will help you get better exposures, achieve better tonal balance and is an indispensable tool for setting levels during photo processing. At 9x7" it's also a convenient size for use either in the field or at home.

Perfect Pix Pocket Grey Card £9.95

X-Rite Colour Checker Passport

A must have for any serious photographer and offers the first standard colour calibration software on DVD, making it ideal for all types of work, providing effortless colour control and creative versatility.

Colour Checker Passport £79.00

Datacolour Spyder 3 Elite

You can rely on consistent and accurate color throughout your studio and digital workflow with the DataColor Spyder3 Elite. It is the only colorimeter available on the market offering a seven detector color engine, with an aperture several times larger than other devices, thereby increasing its light sensitivity by 400 percent for increased accuracy & performance. This ensures consistent color on all LCD, CRT, laptop and front projector displays.

Spyder 3 Elite £124.95
Spyder 3 Express MORRIS SAVE YOU £51! £64.95
Spyder 3 Pro MORRIS SAVE YOU £30! £89.95
Spyder 3 Studio SR MORRIS SAVE YOU £22! £379.95

Stealth Gear SPECIAL OFFER

EXTREME PHOTOGRAPHERS SUIT
A four-part outfit designed to give flexibility of choice when carrying photo gear in all weather conditions. Consists of the Extreme Jacket, Trousers, Fleece and Vest. All are made from waterproof, breathable, quiet, hardwearing Forest Green colour fabric, reinforced in critical areas.

Stealth Extreme Suit XL Only £199.00
Stealth Extreme Jacket £179.95
Stealth Extreme Fleece £59.95
Stealth Extreme Trousers £59.95
Stealth Extreme Vest £79.95
Stealth Extreme Suit Other Sizes £329.00

Stealth Gear 2 Man Hide

A ready assembled hide with built in seats, includes a built in cup holder. The camo-tree camouflage pattern was specially designed by a team of professional wildlife photographers who wanted to get the best UK style camouflage to suit their working environment. Six Windows for 360° viewing feature with spring steel construction. Hides can be setup in seconds and come with carry back pack. Can be used all year round but please note these hides are only showerproof and not completely waterproof.

Stealth 2 Man Hide £89.95
Stealth Pro 360 3 Man Hide £99.95

Stealth Gear 1 Man Hide

The one man chair hide is ideal if you are looking for some quiet time on your own. Features 2 X Side windows and can have front fully open or with a small window open on the front. 4 X pegs so can be setup in seconds. Cup holder in chair. Ideal to be used with monopod or tripod. Comes with carry back pack. Please note the hide is only showerproof and not completely waterproof.

Stealth 1 Man Hide £75.95

Iford NEW Inkjet Papers

Feature the very latest HDR (High Dynamic Range) optically clear nanoporous coating for outstanding imaging performance with the benefit of 'touch dry' from the printer.

New Smooth Gloss/Smooth Pearl Finishes
A4 25 sheet £9.95
A4 100 sheet £29.95
A3 25 sheet £20.95
A3+ 25 sheet £22.95
6x4 100 sheet £14.00
7x5 100 sheet £17.95

Cokin 'Z' & 'P' Graduated Filters

Complete range of Cokin filters, including graduated blue and graduated grey filters always in stock, as is the graduated fluorescent pink filter.

Graduated Grey (Z121 series) ea £48.95
Graduated Blue (Z122/3) ea £41.95
Graduated Tobacco (Z124/5) ea £43.95
Graduated Grey (P121 series) ea £15.95
Z Filter Holder BZ100 £42.95
Z Adapter Rings from £16.95

Interfit Strobes

EFX Kit includes...
2 x Honeycombs grid - 20" & 30"
1 x Snoot, 1 x Vello strap,
1 x Bounce card set,
1 x Honeycomb bounce tube
1 X Soft carry case.

Strobe EFX Kit MORRIS SAVE YOU £61! £74.90

Portrait Kit includes...
1 x Beauty dish, 1 x Globe diffuser, 1 x Softbox (White),
1 x Barn door set, 1 x Snoot, 1 x Honeycomb,
1 X Soft Carry Case.

Strobe Portrait Kit MORRIS SAVE YOU £20! £99.90
Please note that to use these Strobes kits with your own flashgun, you will also need...
Strobe Flex Mount (all fits) £6.99



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Black

£129

SAVE £30

NEW EQUIPMENT

Canon 1000D + 18-55mm...£399

Canon 450D + 18-55mm IS...£549

Canon 500D + 18-55mm IS...£599

Canon EOS 550D + 18-55mm...£749

Canon EF 50mm f1.8...£99

Canon BGE-7...£169

Canon G11...£469

Canon Powershot S90...£349

Canon Ixus 100IS Black...£169

Canon Ixus 951S...£129

Nikon D300s...£1200

Nikon D90 Body...£639

Nikon D5000 + 18-55mm VR...£549

Nikon D3000 + 18-55mm VR...£359

Nikon 55-200mm VR...£199

Nikon 70-300mm VR...£399

Nikon 28mm f2.8...£129

Nikon Coolpix P100 inc 4GB...£349

Ricoh GX200 VF...£329

Ricoh GXR + 24-72mm...£689

Sony Alpha 230 + 18-55mm...£299

Tokina 35 f2.8 Macro Canon...£249

Sigma 10-20mm...£499

Sigma 70-300mm DG...£109

Sigma 70-300mm OIS...£319

Sigma 105mm Macro...£399

Sigma 10mm f2.8...£549

Sigma 150-500mm Canon...£679

Nissin Di822...£129

Nissin Di868...£270

USED EQUIPMENT

USED DIGITAL CAMERAS

Canon EOS 400D + 18-55mm...£319

Canon EOS 50D Body...£499

Canon 300D + 18-55mm...£199

Canon 350D + 18-55mm...£299

Canon 20D + 18-55mm...£299

Canon BGE1...£59

Canon BGE4...£99

Canon BGE2...£99

Canon WC DC52A...£50

Canon TC DC52B...£50

USED CANON AF

Canon EOS 3 Body...£149

Canon EOS 300+28-80...£89

Canon 300v + 28-105mm...£109

Canon EOS 50E + 28-80mm...£149

Cosina 19-35mm f3.5-4.5...£89

Sigma 17-35mm f2.8-4...£199

Sigma 18-50 f3.5-5.6...£49

Sigma 18mm f2.8...£60

Sigma 24mm f2.8...£39

Canon 70-210 USM...£139

Kenko 2x 7 Element...£99

Canon Powerdrive E1...£79

Canon EF80-200 f4-5.6...£79

Canon EF 18-55...£65

Sigma 180mm Macro EX HSM...£699

Canon 90-300AF...£99

Canon 55-200 USM...£120

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USED CANON MF

Canon 50-135mm f3.5...£129

Canon 135mm f2.5 SSC...£49

Canon 35mm f2.8...£39

Canon 35-70mm f3.5-4.5...£39

Canon 135mm f3.5...£49

Canon 28mm f2.8...£49

Canon 70-150mm f4.5...£59

Canon 75-200mm f4.5...£49

Canon 70-210mm f4.5...£55

Canon 100-300mm f5.6...£129

USED MINOLTA AF/SONY AF

Sony Alpha 350 + 18-70mm...£399

Minolta 7x1 + 35-80mm...£89

Minolta 5x1 + 28-80mm...£89

Minolta 28-105mm f3.5-4.5...£109

Minolta 35-105mm f3.5-4.5...£80

Minolta 50mm f1.7...£89

Minolta 75-300mm f4.5-5.6...£129

Minolta 70-210 f3.5-4.5...£89

Minolta 100-300mm f4.5-5.6...£159

Minolta 100-300mm f4.5-5.6...£149

Minolta 70-210mm f4.5-5.6...£85

Minolta 24mm f2.8...£199

Sony 75-300mm...£119

Tokina 28-70mm...£69

Sigma 28-70mm...£69

Teleplus 2x 4 Element...£89

USED MINOLTA

Minolta X700 + 50mm...£99

Minolta X300s + 50mm...£75

Minolta X700 + 50mm...£79

Minolta X500 + 50mm f1.4...£99

Minolta 70-210mm f4...£69

Minolta 35-70mm f3.5-4.5...£49

Minolta Autowinder G...£20

Minolta Autowinder S...£20

Minolta Motordrive I...£90

Minolta Auto 132x...£19

USED NIKON AF

Nikon F55 + 28-80mm...£85

Nikon 50mm f1.8...£90

Nikon 80-200mm f4.5-5.6...£89

Nikon 35-135mm f3.5-4.5...£99

Nikon 70-210mm f4.5-6...£99

Sigma 70-300mm DG APO...£99

Nikon 70-300mm G...£109

Nikon 70-300mm G...£109

Sigma 18-200 OIS...£229

Cosina 19-35mm...£120

Tamron 28-300mm Di...£120

USED NIKON MF

Gold FA+50mm f1.4 (boxed)...£850

Nikon FE + 50mm f1.8...£119

Nikon F3 body...£149

Nikon F3HP Body...£299

Nikkormat FT2+50mm f2...£149

Nikon 55mm Micro...£79

Nikon 300mm f4.5...£149

Nikon 28mm f3.5THC...£59

Nikon 35-105mm f3.5-4.5...£99

Nikon 35-70 f3.3-4.5...£69

Nikon 70-210 f4...£69

Nikon 70-210 f4.5-5.6...£99

Nikkor 135mm f3.5 Q...£70

Nikkor 28mm f3.5 HC...£49

Nikon MD-4...£49

Nikon MD12...£49

Nikon SB12...£49

Nikon MD-e...£20

USED OLYMPUS

Olympus OM2 + 50mm...£119

Olympus 75-150mm f4...£79

Olympus 28mm f3.5...£60

Olympus 135mm f3.5...£39

Olympus 28mm f2.8...£59

USED PENTAX

Pentax P30 + 50mm...£65

Pentax P50+50mm...£89

Pentax Me super + 50mm f1.7...£79

Pentax MX Body...£79

Pentax MX + 50mm...£99

Ricoh KR10 Super + 50mm...£69

Pentax 28mm SMC f3.5...£39

Pentax 135mm f3.5 SMC...£39

Pentax 28mm f3.5 SMC...£35

Vivitar 28-210mm PKA...£39

Vivitar 70-210mm f3.5...£39

Pentax Winder ME2...£29

USED MEDIUM FORMAT

Bronica ETRS Complete...£179

Bronica ETRSi...£299

Bronica 50mm f2.8(ETRS)...£120

Bronica 150mm f3.5(ETRS)...£120

Bronica 120 Back (ETRS)...£49

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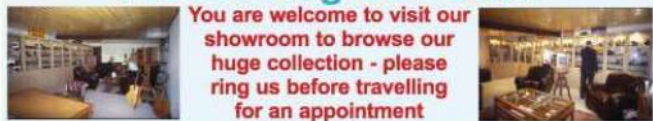
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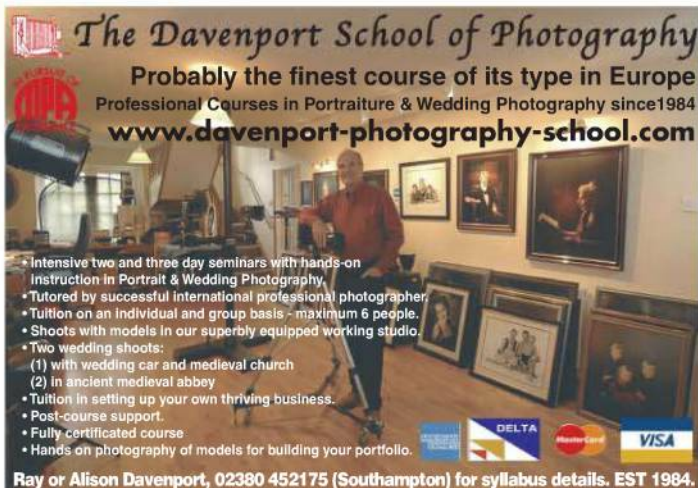
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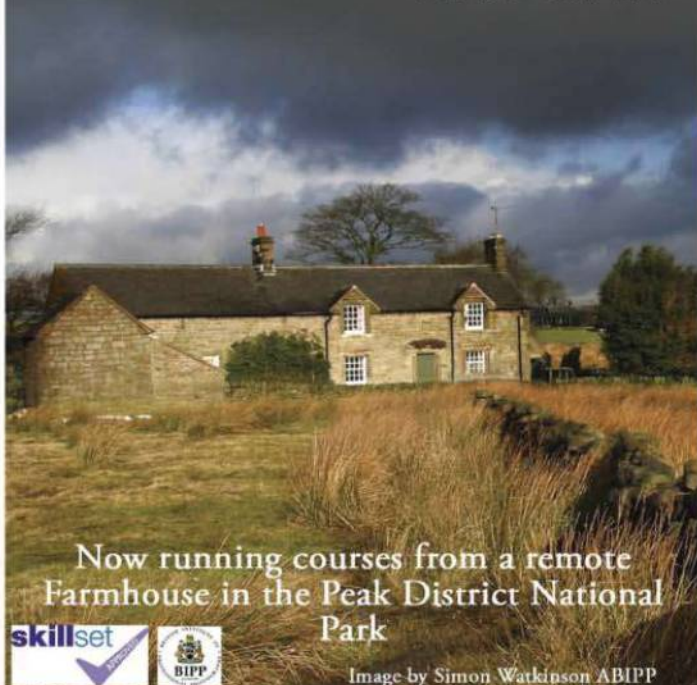
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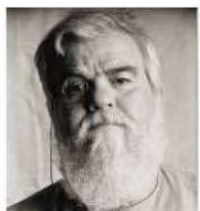
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It was the third example that prompted these musings. A while back, my wife Frances's aunt Helen died and left her a modest inheritance. Not the sort of thing that makes you financially independent – far from it, alas – but the sort that allows you to do things you couldn't have afforded without it.

One of the things we spent the money on was having the attic re-floored.

The old floor was wildly bumpy and uneven, and the difference between the highest point in one corner and the lowest point in the middle nearest the house was about 6in or 15cm. The word 'attic' is misleading in this context, as our house is built into the side of a hill, so the attic in question opens at the back onto the garden and is on a level with our bedroom, which is on the first floor above the sitting room when viewed from the front of the house.

Now this has been done, I'm moving my studio from the outside atelier into the attic. Atelier is rather a grand word in English, but in French it means both workshop and studio. Come to that, 'studio' sounds rather grand too, but I need somewhere to shoot illustrations for magazine articles and for our website. Not great art, but pictures of cameras, accessories and so on. I do the occasional portrait there, too, and rather more often I shoot still-lives. It is even equipped with a Baby Belling cooker and a couple of gas rings for food photography as recently I've been thinking about writing some more cook books.

The easiest way to shoot cameras and the like on

a shadowless background is with a framework of angle iron with a platform in the middle that can be transilluminated with a light from below. Then you need another light above that can be moved around as needed. I use one a Paterson lights with three daylight-balance corkscrew-shaped fluorescents.

In the old atelier I had the Paterson light mounted on a counterweighted boom arm on a lighting stand, but the new studio is somewhat smaller and also serves as a (rather large) corridor from the bedroom to the back garden.

The lighting stand was, therefore, inclined to get in the way. A light bulb (low-energy, of course) came on over my head. Instead of a lighting stand, I could use a Manfrotto Magic Arm, a brilliant device that consists of two straight bits with a lockable 'elbow' in the middle and standard fittings for lights, locking clamps and the like at either end. Clamp one end to the angle-iron

frame of the shadowless lighting enclosure and the other to the Paterson light, and the setup would not only be a lot less bulky than the lighting stand but also quicker and easier to manoeuvre.

Which is what I did, but – and this is where I marvel at my own stupidity – before I did so I argued with myself about the wisdom of doing it. I might, after all, need the Magic Arm for something else. Well, yes, so I might. So what? I can always take it off the angle-iron frame, and in the unlikely event that I need my shadowless lighting enclosure at the same time as I have another use for the Magic Arm, I can always set up the lighting stand and boom arm arrangement temporarily.

This is, of course, another example of a theme to which I have returned many times: hardening of the categories. It's in the same realm as, 'If I can't do this (which I ought to be doing) then I won't do anything (which I might enjoy, or which might even be useful)'. Or saving my last roll of Ektachrome Infrared for a 'special' subject, which never turned up before the film was outdated. Even though I am constantly on guard against hardening of the categories, I still get caught out surprisingly often. How about you? **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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